

THE DIAPASON

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BRIDGEPORT CHURCH ORDERS LARGE AUSTIN

FOUR-MANUAL IS DESIGNED

United Congregational in Connecticut City Awards Contract—Both Solo and Antiphonal Divisions Are Included.

The United Congregational Church of Bridgeport, Conn., has awarded to Austin Organs, Inc., a contract to build a four-manual organ. This church is the largest Congregational Church in Connecticut and the third largest in New England. The minister is Dr. Wallace Witmer Anderson and the ministry of music is under the direction of Mr. and Mrs. Benjamin W. Lehn, who studied at Westminster Choir College, where Mr. Lehn received his master's degree in 1948. There is an active training and musical program and the youth and chancel choirs sing at every Sunday service. A series of vespers services of oratorio and cantatas is presented during the church year.

The specifications of the organ were developed in collaboration with Mr. and Mrs. Lehn.

Following are the tonal resources of the organ:

GREAT ORGAN. (Entirely enclosed).

Violone, 16 ft., 68 pipes.
Diapason, 8 ft., 68 pipes.
Octave, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Mixture, 2 ranks, 122 pipes.
Gemshorn, 8 ft., 68 pipes.
Quintaten, 4 ft., 68 pipes.

SWELL ORGAN.

Geigen Diapason, 8 ft., 68 pipes.
Melodia, 8 ft., 68 pipes.
Gamba, 8 ft., 68 pipes.
Gamba Celeste, 8 ft., 68 pipes.
Salicional, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 56 pipes.
Fugara, 4 ft., 68 pipes.
Chimney Flute, 4 ft., 68 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Contra Oboe (8-ft. ext.), 16 ft., 12 pipes.
56 notes.
Trumpet, 8 ft., 68 pipes.
Oboe, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.
Tremolo.

CHOIR ORGAN.

Viola, 8 ft., 68 pipes.
Bourdon, 8 ft., 68 pipes.
Dolce, 8 ft., 68 pipes.
Dolce Celeste, 8 ft., 56 pipes.
Octave Gemshorn, 4 ft., 68 pipes.
Koppel Flöte, 4 ft., 68 pipes.
Nazard, 2 2/3 ft., 68 pipes.
Block Flöte, 2 ft., 61 pipes.
Tiere, 1 1/2 ft., 61 pipes.
Trompette (mf), 8 ft., 68 pipes.
Cor Anglais, 4 ft., 68 pipes.
Tremolo.

SOLO ORGAN.

Principal Flute, 8 ft., 68 pipes.
Harmonic Trumpet, 8 ft., 68 pipes.
French Horn, 8 ft., 68 pipes.
Clarinet, 8 ft., 68 pipes.
Orchestral Oboe, 4 ft., 68 pipes.
Bells, 32 notes.

ANTIPHONAL ORGAN.

Great Section.
Diapason, 8 ft., 68 pipes.
Octave, 4 ft., 68 pipes.
Mixture, 3 ranks, 183 pipes.
Diapason Conique, 8 ft., 68 pipes.
Concert Flute, 8 ft., 68 pipes.
Spitz Flöte, 8 ft., 68 pipes.
Spitz Celeste, T.C., 8 ft., 56 pipes.
Nachthorn, 4 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Cor d'Amour, 8 ft., 68 pipes.
Vox Humana, 8 ft., 61 pipes.
Bells, 32 notes.

Choir Section (from Great Section by Duplex action).
Concert Flute, 8 ft., 68 notes.
Spitz Flöte, 8 ft., 68 notes.
Spitz Celeste, T.C. 8 ft., 56 notes.
Nachthorn, 4 ft., 68 notes.
Cor d'Amour, 8 ft., 68 notes.
Pedal Section.

Diapason (8-ft. ext.), 16 ft., 12 pipes.

PER OLSSON, WHO GIVES HIS 1,200TH RECITAL



PROFESSOR PER OLSSON, A.A.G.O., veteran Swedish-born organist, gave his 1,200th recital Nov. 4 at Trinity Lutheran Church, New York City. The recitals were played over a period of fifty-six years, Professor Olsson's first program having been at the church in Sweden of which his father was organist. The lad was then only 13 years old. He had played his first church service at the age of 8.

Professor Olsson studied at the Royal Academy of Music in Stockholm, with Bernhard Irrgang in Germany and with Guilmant in Paris. He won his A.A.G.O. certificate in 1911. In 1908 Professor Olsson became head of the organ depart-

ment at Gustavus Adolphus College, St. Peter, Minn. He went to head the music department at Upsala College, then at Kenilworth, N. J., in 1911. In 1915 he was made professor of church music at the Pacific Lutheran Seminary, Seattle, Wash. Professor Olsson has held positions in Brooklyn, Seattle, Denver, Chicago and New Britain, Conn. He is now organist and choirmaster of Trinity Lutheran Church, New York City.

For his 1,200th recital Professor Olsson chose the following program: Fantasia and Fugue in G minor, Bach; Three Gregorian Melodies, Otto Olsson; Allegro Vivace from Symphony 5, Widor; Meditation, Hägg; Finale from Symphony 2, Widor.

sept organ there is a rückpositiv which is placed in its traditional position behind the organist. The number of stops in the two organs is fifty-four and there are 3,691 pipes. The stoplist was printed in the June, 1950, issue of *THE DIAPASON*.

Professor Noss was assisted in the opening recital by Lois Porter and Howard Boatwright, violinists. The program was as follows: Toccata, 6, in F major, Muffat; Variations on the chorale "I Greet Thee, Lord Jesus," Bach; Three Church Sonatas, for two violins and organ, Mozart; Variations on "He Who Suffers God to Guide Him," Pepping; Organ Mass for Parish Use, Couperin.

OPENING BY ALFRED SCHEHL; ORGAN AND PLAYER BLESSED

The fifty-stop Kilgen organ at St. Lawrence Catholic Church, Cincinnati, was blessed and dedicated in a service Oct. 23 and a recital was played by the organist, J. Alfred Schehl, A.A.G.O. The instrument was described in *THE DIAPASON* of April, 1951. The pastor, Msgr. R. Marcellus Wagner, V.G., officiated at the blessing and addressed the congregation. After blessing the organ Father Wagner pronounced a blessing upon Mr. Schehl.

For the recital Mr. Schehl played the following: Toccata and Fugue in D minor, Bach; "Hosanna," Dubois; "Panis Angelicus," Franck-Schehl; "Veni Creator," Van Hulse; "Ave Maria," Bossi; "O Filii et Filiae," Sister Cecilia Clare Bocard, S.P. (MS); "Deo Gratias," Biggs; "Psalm 18," Marcello. There were several choral offerings by the boys' and men's choir, assisted by the Schola Cantorum.

NEW ENGLAND FORCES MEET IN WORCESTER

REGIONAL CONVENTION HELD

Southern District of American Guild of Organists Enjoys Two Days of Recitals, a Musical Service and Practical Talks.

By SETH BINGHAM

The Worcester, Mass., Chapter, A.G.O., was host to the Southern New England regional convention Nov. 27 and 28, offering the delegates a schedule packed with interest. First came the semi-finals in the young organists' contest, won by George M. Butler, Jr., of Boston, a pupil of George Faxon, Charles Thomas, a pupil of Frederick Kinsley, was a close runner-up.

"Building a Choir Library" was the subject of a talk by Vice-President Seth Bingham, based on thirty-eight years' experience at the Madison Avenue Presbyterian Church, New York. There followed a superbly played recital by Robert Owen on the remarkable classical Aeolian-Skinner organ in the Worcester Art Museum. The program was ideally suited to the instrument. Highlights were the Pachelbel Prelude, d'Aquin's variation on "Quand Dieu Naquit" and Mr. Owen's luminous interpretation of Bach's F major Toccata. Ingenious registration marked his treatment of Hindemith's Second Sonata.

Tuesday evening was devoted to an impressive musical service under the direction of Dean Kinsley in Wesley Methodist Church. In Mrs. Beach's "Canticle of the Sun" the well-balanced choir sang with excellent tone, rhythmic unity and sensitive feeling for the music. Max Miller of Redlands, Cal., played the three familiar Vaughan Williams chorale preludes and the Bach B minor Fugue as prelude and postlude respectively.

Dr. Carl McKinley opened the Wednesday proceedings with a highly instructive and practical talk on "The Value of Improvisation." This was followed by an organ program on the three-manual Aeolian-Skinner in the Worcester Polytechnic Institute by William Dinneen of Brown University. To those not intimately acquainted with Mr. Dinneen's selections, the unlisted movements and the unbroken sequence in which the successive numbers were played was difficult to follow. Many of his tempi, as in the Bach Pastoral, seemed excessively fast. But the program was unchallenged; the light-textured Toccata No. 9 by Eberlin, for manuals only, proved most attractive and the four short movements from de Maleingreau's Christmas Day Mass offered effective contrasts. And rapid tempo showed to advantage in Sowerby's fascinating Fantasy for Flutes.

At the luncheon hour two newly-won Guild fellowship certificates were presented to Mary Crowley Vivian and Anthony Cirella, one associateship to Frank E. Converse and one choirmastership to Theodore Marier.

Wednesday afternoon three organs were visited—a four-manual built by Joseph Smith in the First Baptist Church, where Dr. T. Charles Lee is minister of music; a four-manual Kimball in the Worcester Memorial Auditorium, brilliantly demonstrated by William MacGowan, organist of the Village Congregational Church in Whitinsville, and the three-manual Casavant at the College of the Holy Cross, played by the Rev. Paul J. McCarthy, S. J.

This writer was obliged, much to his regret, to miss the final pair of recitals by Mrs. Vivian in the Old South Church and by Edgar Hilliar in All Saints'. Raymond Morin, distinguished critic of the *Worcester Daily Telegram*, found much to praise in the work of both of these artists. He characterized Mr. Hilliar as a brilliant virtuoso ranking with the best

LUTHER NOSS OPENS LARGE HOLTKAMP IN YALE CHAPEL

Luther Noss, professor of organ at Yale University, gave the opening recital Nov. 11 on the large Holtkamp instrument which was dedicated in Battell Chapel Oct. 14. The installation consists of two complete organs, a choir organ of three divisions placed in the apse at the east end of the chapel and an instrument of four divisions in the north transept. There are two consoles, both of which control the resources of both organs. In the tran-

of the pyrotechnicians, who gave a straightforward and impeccable interpretation of Bach's Fantasia and Fugue in G minor.

Worthy of note is Mr. Morin's reaction to Duruflé's Toccata Op. 5, and the Finale from Langlais' First Symphony: "Both of these organ works growl, shout, scream—subside momentarily—resume their hysterical excursions—and give genuine reason to marvel at the physical skill that makes them behave as they do. They exhausted the resources of the magnificent All Saints' organ in the cause of biting, noisy, blatant sound."

Of Mrs. Vivian he noted that she presented a demanding program that left no doubt of her technical attainments or interpretative wisdom; he was impressed especially with her technical surety and tasteful registration in Handel's Concerto in B flat.

Great credit is due Dean Frederick Kinsley and his efficient committee for organizing a convention program of such high and sustained excellence.

**MUSIC-LOVERS OF LONDON
TASTE OUR MODERN U.S. FARE**

Many works by American composers were introduced for the first time to London, England, recital audiences when the Northern Branch of the London Society of Organists sponsored a series in the past three months devoted to contemporary British, American and Canadian composers. A correspondent has reported that much interest in modern American music was aroused through these programs.

The recitals took place at St. Gabriel's Church, Bounds Green, and the first was played Oct. 22 by Alan H. Morris, A.R.C.O., who chose selections by Egerton, DeLamarter, Sowerby, Harwood, Dunhill, Whitlock, Alcock and Oldroyd. Basil Ramsey, A.R.C.O., played this program Nov. 5: Fantasia and Fugue, Langstroth; Chorale Prelude on "Seelenbräutigam," Elmore; Chorale Prelude on "Truro," Bingham; Three Pieces (first performance), Ratcliffe; Ballade, Clokey; "Preludio al Vespro di Monteverdi," Tippet; "Pacan," Howells.

Other recitals were played Nov. 19 by Kenneth McFarlane, A.R.C.O., and Dec. 3 by H. A. Roberts, F.R.C.O., F.T.C.L.

**FLORENCE HOFFER, ORGANIST
IN SALT LAKE CITY, IS DEAD**

Mrs. Florence Hoffer, prominent organist of Salt Lake City and active member of the Utah Chapter of the A.G.O., died Nov. 21 at the age of 61 years. Mrs. Hoffer began her career as an organist at the age of 8 in the Episcopal Church of Marquette, Mich. She went to Utah after having been graduated from the Detroit Conservatory and in Salt Lake City served the Second Christian Church for seven years, the First Presbyterian Church for twenty-five years and the Rowland Hall School for Girls for twenty years. For ten years she was organist at the Masonic Temple Easter sunrise services.

**LARGE AUDIENCES PRESENT
FOR "MESSIAH" AT CHICAGO "U"**

Audiences that filled Rockefeller Memorial Chapel at the University of Chicago were present Dec. 9 and 10 for performances of "The Messiah" under the direction of Richard Vikstrom. The presentation was patterned after those contemporary with Handel and the chorus of forty-nine voices was accompanied by a chamber orchestra and harpsichord. Soloists were Anita Braude, soprano; Barbara Russell, contralto; Carl Honzak, tenor, and Andrew Foldi, bass. The harpsichord was played by Dorothy Laue.

AT THE SECOND ANNUAL convention of the Pennsylvania State Music Teachers' Association, held in Harrisburg, Nov. 23 and 24, matters pertaining to the organ were given a prominent place on the program. On the morning of the 24th Dr. Rollo F. Maitland conducted a seminar on organ registration and in the afternoon of the same day a recital was given on the four-manual Aeolian-Skinner organ in the Market Square Presbyterian Church by Mrs. John R. Henry, organist of the church.

IN NOVEMBER AND DECEMBER five students at the School of Sacred Music of Union Theological Seminary in New York gave organ recitals. These recitals were played by Robert McCoy, Richard Peek, Eloise Arnold, Richard Carlson and Raymond Ocock, candidates for the master of sacred music degree.

**REUTER IS DEDICATED
IN CHEYENNE CHURCH**

DAVID PEW PLAYS RECITAL

St. Mark's Episcopal, Oldest Parish in Wyoming, Has Three-Manual Organ and Other New Appointments—The Stop Scheme.

The three-manual Reuter organ installed in St. Mark's Episcopal Church of Cheyenne, Wyo., was dedicated Nov. 18 and the opening recital was played Nov. 19 by David Pew, organist and choirmaster of St. John's Cathedral, Denver. Mrs. Charles A. Bennett, wife of the rector, is organist of the church and has served in that capacity for thirty-one years.

Mr. Pew's program was as follows: "Pilgrims' Chorus," Wagner; Evensong, Martin; Concerto 13, Handel; Toccata and Fugue in D minor, Bach; "In Paradise," Dubois; Chorale in B minor, Franck; "Dance of the Candy Fairy," Tschaikowsky; "Kamennoi-Ostrow," Rubinstein; Scherzo, Pew; Berceuse, Dickinson; and the Toccata from Widor's Fifth Symphony.

Negotiations in the sale of the organ were handled by Fred Meunier, Denver representative of the Reuter Company, and the organ was installed by Mr. Meunier.

St. Mark's is the oldest church in Wyoming, having been established in 1868, and the present edifice was built in 1888. The organ is one of several new appointments in the church. Stained-glass windows, a tessellated marble floor and altar rail gates were among the additions.

The stoplist of the organ is as follows:

GREAT ORGAN.

First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 61 notes.
Flute Harmonic, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Erzähler, 8 ft., 61 notes.
Octave, 4 ft., 73 pipes.
Flute Harmonic, 4 ft., 61 notes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tremolo.

SWELL ORGAN.

Rohr Gedeckt, 16 ft., 12 pipes.
Salicional, 16 ft., 85 pipes.
Geigen Principal, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 notes.
Voix Celeste, 8 ft., 61 notes.
Spitzflöte, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Chimney Flute, 4 ft., 61 notes.
Nasard, 2 1/2 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Tromba, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Diapason, 8 ft., 73 pipes.
Flute Harmonic, 8 ft., 61 notes.
Viola, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Erzähler Celeste, 8 ft., 61 pipes.
Erzähler Celeste, 8 ft., 61 pipes.
Erzähler, 4 ft., 61 notes.
Flute, 4 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Salicional, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Major Flute, 8 ft., 32 notes.
Stopped Flute, 8 ft., 32 notes.
'Cello, 8 ft., 32 notes.
Dolce Flute, 8 ft., 32 notes.

THE DIAPASON.

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THE EIGHTEEN CHORALES**

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The Six Schuebler Chorales: *Wake, Awake, for Night is Flying . . . O Whither Shall I Flea . . . If Thou but Suffer God to Guide Thee . . . My Soul Doth Magnify the Lord . . . Lord Jesus Christ, with Us Abide . . . Since Thou, Lord Jesus, Art Come Down to Earth from High Heaven.*

The Eighteen Chorales: *Come, Holy Ghost, God and Lord (2) . . . Be Waterside in Babylon . . . Soul, Adorn Thyself with Gladness . . . Lord Jesus Christ, Be Present Now . . . Lamb of God, Pure and Holy . . . Now Thank We All Our God . . . From God Shall Naught Divide Me . . . Saviour of the Nations, Come (3) . . . All Glory Be to God on High (3) . . . Jesus Christ, Our Blessed Saviour (2) . . . Come, Holy Ghost, Creator Blest . . . When in the Hour of Utmost Need.*

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This collection "shows Bach at his best both as organ and clavier composer" (Harvey Grace). In addition to the two Preludes written for each of the six parts of the Lutheran Catechism, the collection contains part of the Lutheran Liturgy for the organ alone, namely the Prelude (Eh) and the Postlude (St. Anne Fugue, in Eh), six Preludes based on the Kyrie, and three Preludes based on the chorale version of the Gloria in Excelsis (All Glory Be to God on High).

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GRAY-NOVELLO

Church Music of 1952

ANTHEMS

(For S.A.T.B. unless otherwise noted)

Jesus Lives! (Easter).....	ERIC H. THIMAN
Jesus Lives! (S.A.).....	ERIC H. THIMAN
Easter Morning.....	F. B. STALEY
Christ is Risen.....	ARTHUR E. HALL
Love is Come Again (Easter) (Unison). arr. HENRY FUSNER	
The Gospel for Palm Sunday...J. Walther, arr. ELLINWOOD	
Psalm 150 (A.G.O. Prize Anthem).....MAUD G. SEWALL	
Prayer for Brotherhood.....SETH BINGHAM	
O Sing Unto the Lord.....DAVID H. WILLIAMS	
O Love How Deep.....EVERETT TITCOMB	
Fight the Good Fight.....W. A. GOLDSWORTHY	
Steal Away (Spiritual).....arr. NORMAND LOCKWOOD	
O Perfect Love.....arr. N. COKE-JEPHCOTT	
The Lord's Prayer.....ERIC H. THIMAN	

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Communion in C.....	EVERETT TITCOMB
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Still Waters.....POWELL WEAVER	
L'Heure Mystique.....ROBERT L. BEDELL	
Whimsical Variations.....LEO SOWERBY	
When Morning Guilds the Sky.....CHESTER KINGSBURY	
Choral Prelude on "Siloam".....ROBERTA BITGOOD	
Meditation on a Rose Window.....E. A. HOVDESSEN	

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GRAY-NOVELLO

Events of the Year 1951 in the Organ World in Review

—Announcement was made in the January issue of the award of a contract for a large four-manual organ for Christ Church, Greenwich, Conn., to M. P. Möller, Inc.; the order for another four-manual to the Wicks Organ Company for Temple Israel in St. Louis, and one to the Standaart Organ Company for the First Baptist Church in Salisbury, N. C.

—The first performance of a new suite, "The Sand-Dune Cranes," composed by Powell Weaver, the Kansas City organist and composer, by the Kansas City Philharmonic Orchestra took place Nov. 21 and 22, 1950.

—An important contract announced in January was awarded to the Aeolian-Skinner Company for the rebuilding and renovation of the organ in St. Bartholomew's Church in New York City.

—Work on the restoration of the organ in the Manchester Cathedral, which suffered war damage second only to that at the Coventry Cathedral, was well under way in January. Harrison & Harrison were in charge of the work, which involved an expenditure of £100,000.

—The Third Presbyterian Church of Rochester, N. Y., gave Austin Organs, Inc., the order to build a four-manual organ to be installed in January, 1952.

—J. Laurence Slater, A.R.C.O., was appointed organist and choirmaster of St. Peter's Episcopal Church in Albany, N. Y., in February. He left the Church of the Heavenly Rest in New York to accept his new post.

—Rene P. Dosogne assumed the position of organist and choirmaster of St. Ita's Catholic Church in Chicago Jan. 1, leaving Notre Dame Church, which he had served since 1942. The new four-manual Wicks organ in St. Ita's was opened by Mr. Dosogne Feb. 4.

—Dr. Carl Wiesemann, the new dean of the new New York City Chapter, A.G.O., was appointed organist and choir director of the Park Methodist Church in Bloomfield, N. J.

—The examination committee of the American Guild of Organists announced in the February issue important changes in the examination requirements.

—The annual dinner of the Massachusetts Chapter, A.G.O., Jan. 8 was marked by the performance of works of composers who are members of the chapter.

—Rowland W. Dunham, F.A.G.O., announced his resignation as dean of the College of Music of the University of Colorado, effective in June. He continues as professor of music.

—An order by the National Production Authority which severely affected the organ industry forbade the use of tin, except secondary tin and old pipes, in the manufacture of organs.

—The fifth annual Kalamazoo Bach festival was held at Kalamazoo College in Michigan March 2 and 3 under the direction of Henry Overley.

—Charles Henderson, organist and choir director of the First Presbyterian Church of Wilkes-Barre, Pa., for the last twelve years, was selected by the Junior Chamber of Commerce of that city as the "Young Man of the Year" for 1950, and a distinguished service award was presented to him for his contribution to the community.

—Ernest M. Skinner, distinguished American organ builder, observed his eighty-fifth birthday anniversary Jan. 15.

—Ralph Kinder, the Philadelphia organist, marked his seventy-fifth birthday by giving a recital Jan. 27 at Trinity Memorial Church.

—The fiftieth anniversary of the death of the first Henry Willis, known to the organ world as "Father Willis," was commemorated by the London Organ Club Feb. 10 and a wreath was placed on his grave.

—To mark the couple's golden wedding anniversary David R. Wheelwright of Ogden, Utah, gave an organ built by M. P. Möller, Inc., in honor of his wife to the Latter-Day Saints' Church and it was dedicated Feb. 27.

—Minnesota arranged a statewide observance on April 1 of the eightieth birthday of Dr. F. Melius Christiansen, founder and for many years director of the famous St. Olaf Choir of Northfield.

—Celebration of the 400th anniversary of the Genevan Psalter was opened March 4 with a service at St. Michael's Episcopal Church in New York. A second festival celebration was held at St. Bartholomew's Church in New York April 22.

—Willard E. Retallack, for more than twenty-one years organist and choirmaster of the Cathedral of St. John, Providence, R. I., announced his retirement in April to devote all of his time to business.

—The 1951 convention of the Southern region of the A.G.O. was held in New Orleans beginning April 3.

—The nominating committee of the American Guild of Organists announced its selection of officers in the May issue. The slate was headed by S. Lewis Elmer, A.A.G.O., for national president.

—Mrs. Mildred H. Drennen retired at Easter after forty-six years of service to the First Christian Church of Topeka, Kan.

—The department of leadership education of the Board of Christian Education of the Presbyterian Church in the United States announced in May a series of four summer choir schools for those connected with the music of the church.

—Harold W. Whiting, New York banker and organist, was one of those killed in the wreck on the Pennsylvania Railroad at Woodbridge, N. J., Feb. 6. He was a graduate of the Guilford Organ School.

—Roger C. Hannahs was the winner of the 1951 anthem competition instituted by the Church of the Ascension in New York with a setting of the Te Deum.

—Thirty years' service to the Middle Collegiate Church in New York City by Herbert S. Hammond was observed May 6.

—Maud G. Sewall, F.A.G.O., won the prize awarded by the H. W. Gray Company for the best anthem under A.G.O. auspices with her setting of the 150th Psalm.

—The American Guild of Organists held its annual meeting May 14 at St. Bartholomew's Church in New York and heard reports of the activities of the year.

—The Supreme Court of Michigan reversed a decision handed down by a lower court in 1949 which awarded \$1,646.74 to a Grand Rapids agent of an electronic organ against a competitor who "knocked" the maker of the instrument and thus caused the loss of a sale.

—St. Paul's Episcopal Church in Akron, Ohio, awarded to M. P. Möller, Inc., in June, the contract to build a large four-manual organ for its new edifice.

—Anne V. McKittrick, organist and director at Grace Church, Brooklyn Heights, New York City, suffered painful injuries May 21 when the taxicab in which she was a passenger collided with another automobile.

—Nearly 200 attended the regional A.G.O. convention held in Buffalo for four days in June. Organists from four states attended the regional convention of the A.G.O. held at Indiana University in Bloomington June 12 to 14. The tri-state Guild regional convention held in Cleveland June 18 to 20 was a notable success.

—The eighteenth annual choral festival of the Albany Episcopal Diocese was combined with the tulip festival. A chorus of 400 voices sang May 12 before a congregation which filled the Cathedral of All Saints. Dr. Norman Coke-Jephcott was the guest conductor. Robert W. Morse, president of the festival organization, played a program of Dutch organ music and accompanied the chorus.

—A four-manual organ of 3,739 pipes was under construction in July at the factory of the Schantz Organ Company for the First Presbyterian Church of Canton, Ohio, and the instrument was scheduled for completion in 1952.

—M. P. Möller, Inc., was commissioned to build a three-manual organ for the famous Washington Memorial Chapel at Valley Forge, Pa., and the stoplist was published in the July issue.

—Seth Bingham, eminent organist and composer, retired June 3 from his position at the Madison Avenue Presbyterian Church in New York City after serving thirty-eight years. Many tributes were paid to him at a supper in his honor.

—A four-manual Möller organ was installed in the spring at the State Teachers' College, Kutztown, Pa. It was the gift of alumni and friends.

—The Mass in B minor and "The Art of Fugue" were features of the program of the nineteenth annual Bach festival at Baldwin-Wallace College, Berea, Ohio, June 1 and 2.

—The Reuter Organ Company completed installation of a large four-manual and echo organ in the First Baptist Church of Florence, S. C., and the dedicatory recital was played March 19 by Samuel J. Shanko, Jr., organist of the church.

—Virgil Fox gave the last in a series of recitals on the new Möller organ in the Central Presbyterian Church, New York City, April 17.

—The Hymn Society of America held its annual meeting in June at St. Bartholomew's Church in New York.

—Mrs. William D. Miller, organist of the church, gave the opening recital on a Möller four-manual organ in the Edenton Street Methodist Church, Raleigh, N. C., in June.

—The Estey Organ Corporation received an order for a four-manual for the First Congregational Church of Burlington, Vt.

—The annual brochure summarizing the recitals played by Dr. Marshall Bidwell at Carnegie Music Hall in Pittsburgh contained forty programs presented in the 1950-51 season. Important improvements in the organ at Carnegie Hall were made through a gift from the H. J. Heinz Company.

—An enthusiastic group of organists attended the A.G.O. far Western regional convention held at Pomona College, Claremont, Cal., June 19 to 21. Organists from Missouri, Iowa, Minnesota, North and South Dakota attended the regional convention in Mason City, Iowa, June 24 to 26. Pennsylvania, Delaware and Southern New Jersey organists attended the regional convention held in Atlantic City June 19 and 20.

—Thirty years of service by Dr. Sidney C. Durst at the College of Music of Cincinnati were brought to a close and he was honored at special ceremonies at the commencement June 7.

—The Rev. R. Merrill Jensen, pastor of Immanuel Baptist Church, Long Beach, Cal., was shown as the designer of a three-manual organ to be built for his church by the Aeolian-Skinner Company.

—Alexander Schreiner of Salt Lake City gave the dedicatory recital when the new edifice of the Westwood Community Methodist Church of Los Angeles, Cal., was dedicated July 1, 8 and 15, with its three-manual Möller organ of 2,131 pipes and Schulmerich carillon bells.

—More than 160 organists, representing eleven nations, attended an international organ convention at Tongerloo, Belgium, Aug. 4 to 7. Flor Peeters was president of the sessions.

—Ferdinand Dunkley, F.A.G.O., F.R.C.O., marked his eighty-second birthday by giving a recital July 16 at Temple Sinai in New Orleans.

—The Chesapeake Chapter, A.G.O., held a three-day church musicians' conference Sept. 28 to 30 in Baltimore.

—Charles A. Rebstock was appointed

organist and director at the First Presbyterian Church of Detroit in March to succeed Frank Wrigley, who retired at the age of 76 years.

—The first conference on church music of the Province of Sewanee was held at Monteagle, Tenn., July 17 to 26 with fifty-four organists and choirmasters from eleven Episcopal dioceses in the South in attendance. Adolph Steuterman, F.A.G.O., of Memphis was the chairman.

—William Watkins, organist of the New York Avenue Presbyterian Church in Washington and nationally prominent recitalist, suffered severe injuries in an automobile crash Aug. 29 near Richmond, Va.

—The annual convention of the Canadian College of Organists was held in Montreal Aug. 28 to 30. More than 200 organists from all parts of Canada were in attendance.

—Bernard R. LaBerge, the American organ impresario, announced extensive plans for the season in the October issue. This was his thirtieth year as a concert manager for organists.

—Casavant Frères of St. Hyacinthe, Que., announced in the October issue the completion of the four-manual of sixty-eight registers in the First Congregational Church of Akron, Ohio, and the stoplist was published.

—The four-manual Aeolian-Skinner organ in the First Church of Christ, Scientist, Beverly Hills, Cal., was heard for the first time when Eugene Alders gave two recitals July 12 and 13.

—The Wicks Organ Company won the contract to build a four-manual organ for the Church of St. John the Divine in Houston, Tex., as announced in the November issue.

—The First Baptist Church of Evanston paid tribute to Dr. William H. Barnes at a farewell recital and reception Oct. 7 which marked the close of his service of twenty-four years.

—The Northeastern A.G.O. regional convention was held in Brattleboro, Vt., and Hanover, N. H., Oct. 12 and 13.

—Ludwig Lenel was appointed organist and director of music of Christ Lutheran Church, Allentown, Pa., succeeding Edgar B. Kocher, dean of Allentown organists, who retired after serving fifty-two years.

—Complete rebuilding of the organ in Kilbourn Hall at the Eastman School of Music, Rochester, N. Y., was to be finished soon, by the Aeolian-Skinner Organ Company, it was announced in the November issue. The instrument was to have a total of 6,167 pipes.

—The Estey Organ Corporation closed a contract, announced in the December issue, to build a four-manual organ for the Florida Agricultural and Mechanical College for Negroes in Tallahassee.

—The annual conclave of deans and regents of the American Guild of Organists was held in Chicago Dec. 26, 27 and 28.

ORGAN

Toccata on Ein Feste Burg.....	W. Middelschulte.....	.80
Chromatic Fantasie and Fugue (Suite: Overture, Hornpipe, Air, Trumpet Tune).....	W. Middelschulte.....	1.00
Toccata in the Aeolian Mode.....	H. Purcell.....	.75
Toccata (Ultra Modern).....	Michelangelo Rossi.....	.80
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Toccata in A major (Easter Postlude).....	M. Reger.....	.80
Toccata in A major (Gregorian Melodie).....	G. MacMaster.....	.75
Prelude on a Chorale's (Grand Choeur).....	F. de la Tombelle.....	.75
Choral—Glorious things of Thee are spoken.....	M. Reger.....	1.00
Prelude on the Sanctus "Holy, Holy, Holy".....	S. Karg-Elert.....	1.00
Toccata in C minor.....	H. Andriesen.....	.80
Toccata on a Theme of Bach.....	W. Middelschulte.....	1.50
Arioso on a Theme of Bach.....	R. Vinter.....	.80
Prelude (Lent).....	Lecocq.....	.60
Communion (Easter Morning Service).....	C. Chaix.....	.75
Two Chorale Preludes in Bach Style (Lent).....	M. Bossi.....	
Hymn of Glory (Easter).....		

CHORAL (SATB)

O Jesu hear us (2 Pt. SA or TB) (Lent—Holy Week).....	C. Saint-Saens.....	.10
Jesu gentle Saviour (2 Pt. SA or TB) (Lent).....	C. Saint-Saens.....	.10
O Sacrum Virgo (2 Pt. SA or TB) (Communion).....	J. Noyon.....	.10
Praise Jehovah (Dedication, Thanksgiving).....	B. Huhn.....	.10
America Befriend (Patriotic, National Days).....	B. Huhn.....	.10
America the beautiful (National Days).....	B. Huhn.....	.10
All they of Saba shall come (Ephphany).....	J. Rheinberger.....	.10
Shades of Evening are falling (Lenten Evening).....	F. Schubert.....	.20
The Sorrows of my Heart (Lent—Holy Week).....	J. Rheinberger.....	.20
Hymn to the Trinity (General).....	J. B. Gardner.....	.10
Might is the Lord (Festival—General).....	F. Schubert.....	.20
Thus saith the Lord of Hosts (Festival— General).....	M. Moussorgsky.....	.10
America (General).....	C. Franck.....	.10
O be joyful in the Lord (S. and T. Solos) SSAATTBB.....	F. Schubert.....	.10
O Lord most Holy (Ave Maria) SAATTBB Motet.....	A. Bruckner.....	.10

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+ These Finished Their Tasks in 1951 +

Organists and others identified with church music or organ building who died in the course of the year 1951 have included the following:

Mrs. Grace Leach Orcutt, Chicago—Jan. 13.
 Edith Gatfield Dietderich, Prescott, Ariz.—Jan. 20.
 Harry B. Rumrill, Philadelphia—Jan. 22.
 Benjamin S. Moore, San Francisco—Feb. 12.
 Herman C. Wilson, Mishawaka, Ind.—Jan. 25.
 Elias Arnold Bredin, A.A.G.O., Chicago—March 18.
 Dr. Franklin Stead, Chicago—Feb. 25.
 Crosby Adams, Montreal, N. C.—Feb. 27.
 Joseph C. Beebe, New Britain, Conn.—March 25.
 Mrs. Charles E. Haupt, Washington, D. C.—March 14.
 Harry H. Kellogg, Springfield, Mass.—Jan.—
 Charles M. Topliff, Rochester, N. Y.—March 20.
 Dr. John Winter Thompson, St. Charles, Ill.—March 8.
 Arthur George Colborn, Bristol, England—Feb. 20.
 Myron Reeser Moyer, Reading, Pa.—Feb. 25.
 Harold V. Milligan, F.A.G.O., Mus.D., New York City—April 12.
 Mrs. Ernest M. Skinner, Reading, Mass.—April 14.
 Peter W. Dykema, Hastings-on-Hudson, N. Y.—May 13.
 Harold W. Whiting, New York City—Feb. 6.
 Bishop James I. Wedgwood, Camberley, England—March 13.
 Reginald H. Walker, Ruislip, Middlesex, England—April 8.
 Louis R. Flint, San Francisco—Jan. 14.
 Uda Waldrop, San Francisco—June 9.
 George Oldroyd, London, England—Feb. 26.
 Arnold Schoenberg, Los Angeles—July 13.
 John Edward Riley, A.A.G.O., New York City—June 22.
 W. Harry Reisner, Sr., Hagerstown, Md.—June 15.
 James Herbert Simms, Omaha, Neb.—July 10.
 Mrs. Albert J. Strohm, Chicago—July 4.
 Edmund Seuel, Mus.D., St. Louis—May 9.
 Dr. Alvah V. Sidner, East Orange, N. J.—July 23.
 Ella M. Laquear, Trenton, N. J.—July 23.
 Herman Lind, New York City—July 22.
 Max Hess, St. Louis—Sept. 14.
 Leo F. Schoenstein, San Francisco—Aug. 26.
 Mrs. Charles H. Doersam, New York City—Aug. 22.
 Roy A. Bock, Detroit—July 27.
 William M. Gamble, Chicago—Sept. 2.
 E. Russell Sanborn, Concord, N. H.—Aug. 28.
 Mrs. Richard Russell, Haddon Heights, N. J.—June 12.
 Marion Elizabeth Ashton, San Francisco—Aug. 18.
 Mrs. Albert Craycraft, Noblesville, Ind.—Oct. 23.
 Cecil Ruff Bailey, Norfolk, Va.—Oct. 27.
 William Robinson Boone, Portland, Ore.—Oct. 29.
 Francis J. Rybak, New York City—Oct. 29.
 Donald S. Barrows, A.A.G.O., Rochester, N. Y.—Oct. 27.
 Dr. Harry E. Mueller, Huntington, W. Va.—Oct. 6.
 David Spratt, Philadelphia—Oct.—
 Mrs. Ellen Law Parrott, Waterloo, Iowa—Nov. 10.
 Mrs. Crosby Adams, Montreal, N. C.—Nov. 9.
 Charles Fonteyn Manney, New York City—Oct. 31.
 Jeanette Vaughan, Indianapolis, Ind.—Nov. 3.
 Mary Evaleen Martin, Martinsburg, W. Va.—Nov. 19.
 Mildred W. Templeton, Reading, Pa.—Oct. 25.
 Mrs. Florence Hoffer, Salt Lake City—Nov. 21.
 L. Edouard Codere, Sherbrooke, Que.—Dec. 2.

The following died late in 1950, after the December issue had been published:

Edward F. Foley, New York City—Dec. 25.
 Thomas H. Cisler, Marietta, Ohio—Nov. 29.
 Paul C. Fierle, Detroit—Dec. 24.
 Augustus C. Foster, Boston—Dec. 30.
 Edward d'Evry, London, England—Dec. 25.
 Alejandro Monestel, San Jose, Costa Rica—Nov. 3.

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Some of the Special Features of 1951 in The Diapason

Special articles and magazine features in the issues of THE DIAPASON in 1951 included the following among others:

FIRST ORGAN TO BE INSTALLED IN NEBRASKA—Instrument built in Westfield, Mass., in 1869, shipped to St. Joseph, Mo., and thence to Omaha, is rededicated Dec. 10, 1950, in St. Philomena's Church, Omaha. (January issue).

BACH'S WORKS GO ON THE AIR IN JAPAN—Series of recitals is broadcast on a Wurlitzer electronic organ from large store in Yokohama. (January issue.)

PROMINENT RADIO COMMENTATOR AN ORGAN FAN—Fulton Lewis, Jr., trains boys in his home community to become lovers of organ music and choir singers. February issue.)

WORKS OF DISTINGUISHED AMERICAN COMPOSER—Walter Blodgett analyzes compositions of Seth Bingham. (February.)

CHRISTMAS PROGRAMS OF 1950—Large assortment of service lists is reviewed. (February.)

VISITS TO CAMILLE SAINT-SAENS ARE RECALLED—Interesting reminiscences form subject of article by Professor A. M. Henderson, organist and choirmaster of the University of Glasgow. (February.)

LIFE AND WORKS OF LORENZO PEROSI—Guido Galli of Rome writes of noted composer of church music and director of the Sistine Choir. (February.)

RECITAL OFFERINGS OF 1950 ANALYZED—Figures prepared for THE DIAPASON by H. J. W. Mac Cormack disclose trends in organ programs of America. Bach Toccata and Fugue in D minor restored to first place among works performed. (March.)

ERNEST M. SKINNER RECALLS THE PAST—On his eighty-fifth birthday anniversary organ builder recounts events in his life. (March.)

OLD ORGANS IN HOLLAND DISPROVE FALLACIES—Robert Noehren of the University of Michigan tells of results of his visit to The Netherlands. (March.)

PLANNING A LAYOUT FOR COMBINATIONS—William McRae, A.A.G.O., outlines a serviceable basis. (March.)

MEMORIES OF EUGENE GIGOUT—Professor Henderson of Glasgow University tells of association with the famous French organist. (April.)

JOHN ALCOCK AND HIS CAREER—Eighteenth century English organist, a remarkable man, lived in the days when even the organist's horse was bony. (April.)

ORGAN BUILT AROUND A HOUSE—Stanley H. Page, distinguished engineer, indulges his hobby in an interesting manner. (May.)

EASTER MUSIC OF 1951—Service lists are subject of review. (May.)

RETURN TO ORGAN CASES IS ADVOCATED—Robert Noehren tells of beauty of designs of the past and pleads for their return. (June.)

MAKING THE ORGANIST IMMUNE AGAINST INTERRUPTERS—Dr. Charles Peaker writes humorously of how the organist can prepare to cope with varied distractions. (July.)

BAROQUE ORGANS AND THEIR MUSIC—Animated and informative discussion of the merits and demerits of this type of instrument and the music written for it is launched by William H. Barnes, Mus.D. (July.)

REQUIREMENTS FOR A.G.O. EXAMINATIONS—These are published for the benefit of candidates who will take Guild tests. (July.)

ORGAN PLAYED BY MILTON IS RESTORED—Stop specification is presented and story of historic instrument is presented. (July.)

MEMORIES OF ALEXANDER GUILMANT—Professor Henderson gives intimate picture of his association with the great French organist. (August.)

DIETRICH BUXTEHUDE AND HIS ORGAN OF 1628—Interesting biography of the master is presented. (September.)

BACH, REPATRIATED, NOW THE "GREAT BAKOVSKY"—How the Russians probably would claim him told in a humorous article by Sarah L. Laubenstein. (October.)

NEW LIGHT ON A.G.O. EXAMINATIONS—Rowland W. Dunham, F.A.G.O., presents analysis of the tests and points out their value. (December.)

LESSONS DRAWN FROM SCHNITGER ORGANS—Those that still survive are described by Robert Noehren after visit to North Germany. (December.)

NEW MUSIC—Dr. William Lester writes monthly reviews of publications as they come from the presses of American publishers and James S. Dendy reviews new choral music.

WHAT THE RECITALISTS ARE PLAYING—Programs presented in all parts of the country afford a picture every month of what is heard at performances today.

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DR. WILLIAM H. BARNES, author of "The Contemporary American Organ," spoke before the Wisconsin Association of Church Musicians at its meeting in Trinity Lutheran Church, Madison, Nov. 13. Forty-five members and friends attended the lecture on "Modern Trends in Organ Design." Calling attention to his article in the July DIAPASON, Dr. Barnes first described the baroque organ of the seventeenth and first half of the eighteenth century. According to the speaker present day efforts to copy the baroque organ result in a medium with which it is impossible to interpret any organ music but that of the baroque period. His belief is that an organ using the best in old designs and the best in modern developments could be used for all music.

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SYRACUSE STOPLIST
FOR HOLT KAMP ORGAN

TONAL DESIGN COMPLETED

Second Three-Manual Installation
in University by Cleveland
Builder Will Be Placed
in Hendricks Chapel.

Final specifications for the organ under construction for Hendricks Chapel, Syracuse University, have been announced by Arthur Poister, head of the organ department at Syracuse, and Walter Holtkamp, the builder. This instrument will be the second three-manual built by Mr. Holtkamp for the University of Syracuse in the past two years and will replace a four-manual Aeolian organ of 1930.

Hendricks Chapel is a cross-shaped room seating 1,500 people and is topped with a large dome. The rostrum, choir and organ occupy one arm of the cross. The choir usually numbers around 125 singers. The organ chamber is to be rebuilt under the direction of the dean of the school of architecture. Special reflectors for the brustwerk will be installed to concentrate and distinguish its sound from that of the great.

The specification is as follows:

GREAT ORGAN.

Quintadena, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Grossoctave, 4 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Doublette, 2 ft., 61 pipes.
Sifflöte, 1 ft., 61 pipes.
Rauschquinte, 2 ranks, 122 pipes.
Mixture, 4 ranks, 244 pipes.
Dulzian, 16 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.

SWELL ORGAN.

Chimney Flute, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 49 pipes.
Lieblich Gedeckt, 8 ft., 61 pipes.
Octave Geigen, 4 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Sesquialtera, 2 ranks, 122 pipes.

Blockflöte, 2 ft., 61 pipes.
Larigot, 1½ ft., 61 pipes.
Fagotto, 8 ft., 61 pipes.
Schalmey, 4 ft., 61 pipes.

BRUSTWERK.

Copula, 8 ft., 61 pipes.
Spitzflöte, 4 ft., 61 pipes.
Nazard, 2½ ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Fourniture, 3 ranks, 183 pipes.
Zimbel, 2 ranks, 122 pipes.
Cromorne, 8 ft., 61 pipes.

PEDAL ORGAN.

Principal, 16 ft., 32 pipes.
Subbass, 16 ft., 39 pipes.
Quintadena, 16 ft., 32 notes.
Quinte, 10½ ft., 32 notes.
Octave, 8 ft., 32 pipes.
Gedeckt, 8 ft., 32 pipes.
Choralbass, 4 ft., 32 pipes.
Spillflöte, 4 ft., 32 pipes.
Piccolo, 2 ft., 32 pipes.
Mixture, 3 ranks, 96 pipes.
Posaune, 16 ft., 44 pipes.
Dulzian, 16 ft., 32 notes.
Trumpet, 8 ft., 32 notes.
Bassoon, 8 ft., 44 pipes.
Oboe, 4 ft., 32 notes.

DEVEREAUX ORCHESTRATION*
FOR CLEVELAND SYMPHONY

In December the Cleveland Symphony gave the first performance of an orchestration commissioned from Eugene Devereaux, head of the organ department of Cornell College, Mount Vernon, Iowa. The orchestration consists of seven numbers from Bizet's "Jeux d'Fant." It will have six performances in Cleveland and one in Akron this season. Mr. Devereaux was unable to attend the initial hearing due to the fact that his leg is in a cast because of a severe knee sprain.

Mr. Devereaux spent a large part of the summer in the East. His trip took him as far south as Chapel Hill, N. C., and he stopped in Durham to play for friends on the large organ in the Duke University Chapel. In September Mr. Devereaux attended the carillon school sponsored by Schulmerich Electronics, Inc., and since then he has given six carillon recitals in Mount Vernon.



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**CHOIR SUNDAY NEW FEATURE
AT CHURCH IN ORANGE, N. J.**

An unusual feature of the church program at the Hillside Presbyterian Church of Orange, N. J. is the establishment of a choir Sunday in recognition of the choir and the important position it occupies in the services. At the suggestion of the minister of the church, the Rev. Kenneth L. Sloane, the choir was invited to present a musical service at the morning hour of worship Nov. 25, at which time the "Requiem" by Gabriel Faure was sung under the direction of Joseph Coutret, recently appointed director of music. The presentation was received with such enthusiasm by the congregation as a whole that a similar program is planned for late spring of this year. In December the choir, which numbers thirty-two and includes five professional singers, was heard in the Christmas portion of Handel's "Messiah" and a candlelight carol service.

Mr. Coutret, a graduate of the School of Sacred Music of Union Theological Seminary, is the 1951 winner of the New York-New Jersey regional A.G.O. competition for young organists. The church organ is a three-manual Aeolian-Skinner.

**PRESTON ROCKHOLT, WINNER
OF AWARD, WILL PLAY JAN. 21**

Preston Rockholt, A.G.O., winner of the young artist award in the 1951 contest of the Society of American Musicians in Chicago, will be presented in a recital under the concert management of Bertha Ott Jan. 21 in the First Congregational Church of Evanston. Last spring Mr. Rockholt won first prize in organ at the American Conservatory of Music, from which he earned his master's degree, and was heard subsequently as soloist with the conservatory symphony at commencement in Orchestra Hall. He was formerly an instructor in organ at Howard College, Birmingham, Ala., and is now working toward a doctorate in musicology at Northwestern University.

The program, which includes the contest pieces, is as follows: Toccata, Symphony 5, and Allegro, Symphony 8, Widor;

Andante, Franck; "Grand Choeur Dialogue," Gigout; Chorale Preludes, "Come, Saviour of the Heathen" and "Sleepers Awake, a Voice Is Calling," Bach; Fantasy and Fugue in G minor, Bach; "Apparition de l'Eglise Eternelle," Messiaen; Two Pieces, Langlais; Sonata on the Ninety-fourth Psalm, Reubke.

**JOHN M'DONALD LYON PLAYS
FROM WEST COAST TO EAST**

John McDonald Lyon, the Seattle realist, can truthfully claim to have played "from one end of the United States to the other" in the fall, for his season began in October with a recital in Portland, Ore., and ended in December on the east coast of Florida. He expects to tour in New England in the spring.

From Nov. 11 to Dec. 3 Mr. Lyon was in the Gulf states. He played in Edinburg, Tex., Lake Providence, La., De Ridder, La., Plaquemine, La., Meridian, Miss., Dunedin, Fla., Tarpon Springs, Fla., Delray Beach, Fla., and Vero Beach, Fla.

For his recital Nov. 19 at the Church of the Holy Communion, Plaquemine, La., Mr. Lyon chose the following: Preludio, Guilmant; Sarabande and "Christ Lay in Bonds of Death," Bach; "The Musical Clocks," Haydn; Allegretto, Franck; "Christo Rey," Ravello; "Sunrise," Karg-Elert; "Dreams," McAmis; "I am Black but Comely," Dupré; "Westminster," Coates; "Adoro Te," Capoccia.

A TOTAL OF \$500 IN PRIZES is offered by the National Federation of Music Clubs in its tenth annual young composers' contests, terms of which are announced by Halsey Stevens, head of the department of composition of the University of Southern California and national chairman of student composition for the federation. A first prize of \$250 is offered for a work for any combination of three to five instruments, of which the piano may be one. Minimum duration of the work will be ten minutes. Class 2 embraces a work for piano and a single wind or string instrument. For this the prize will be \$150 and the minimum playing time suggested is eight minutes. A prize of \$100 is offered in the third classification, a work for mixed chorus, either a cappella or accompanied, with minimum duration three and a half minutes.

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2089	Save Us, O Lord—Thomas Matthews	.12
2093	There Is a Green Hill Far Away—R. H. Miles	.20
2094	Go to Dark Gethsemane—R. H. Miles	.18
2099	Two Easter Chorales—Bach-Miles	.18
2100	Christ, Our Lord, Is Risen—Van Hulse	.20
2101	Easter Carol—Van Hulse	.18
2080	Ye Sons and Daughters—Van Hulse	.20

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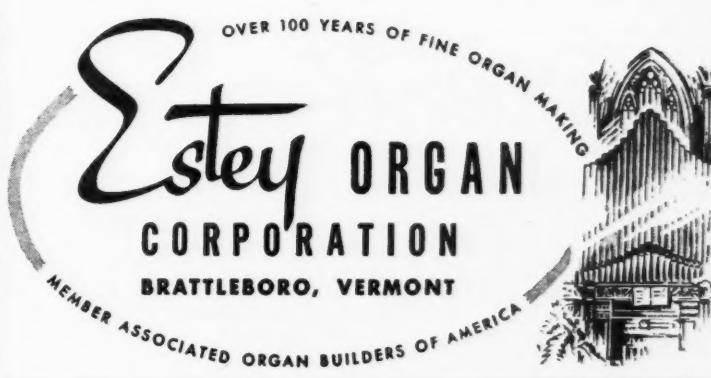
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Season's Greetings

Looking ahead to 1952,
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all best wishes to all our
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in every way possible.



Choirmasters

YOU ARE respectfully invited to examine the two anthems here-with printed. The first is an original setting of a poignant Lenten hymn. The second is an elaborate setting of the familiar tune by Vulpius. We believe that you will find them to be worthwhile additions to your choir libraries. Note particularly the absence of hackneyed harmonic sequences and the flowing vocal lines.

THE JAMES ALLAN DASH Choral Arrangements and Compositions

All Creation Sings.....	Bach
Alleluia, Christ is Arisen.....	Pierne
Angel Bands	Saint-Saëns
Angels' Hymn, The.....	Beethoven
America, The Beautiful.....	Ward
As Torrents in Summer.....	Elgar
Blessed Are the Righteous	Oppel
Birthday of a King, The...Neidlinger	
Call to Remembrance.....	Farrant
Cast Thy Burden Upon the Lord	
Mendelssohn	
Christian the Morn Breaks....Shelley	
Come to Me (Agnus Dei)....Verdi	
Come O Thou Traveller Unknown	
Noble	
Comfort O Lord.....	Crotch
Eternal Are Thy Mercies.....	Roberts
Eternal God	Bortniansky
Even Me	Warren
Far O'er the Stars.....	Abt
Father Eternal (Agnus Dei)....Bizet	
Father We Seek Thee (Ave Maria)	
Bach-Gounod	
Fierce Was the Wild Billow....Noble	
For God So Loved the World....Gaul	
Give Ear Unto My Prayer (Ave Maria)	
Arcadelt	
Go Not Far from Me.....	Zingarelli
God Is Love.....	Shelley
God So Loved the World.....	Stainer
Gracious Lord, Hear Our Prayer	
Balakireff	
Great Is Thy Mercy.....	Handel
Grieve Not the Holy Spirit....Stainer	
Heavens Are Telling, The..Beethoven	
Here in This Holy Place (Salve	
Regina)	Schubert
Hide Not Thou Thy Face....Farrant	
Holy Art Thou.....	Handel
Holy, Holy, Holy (Sanctus).....Gaul	
Holy, Holy, Holy (Sanctus) ..Gounod	
Holy, Holy, Holy (Sanctus) ..Schubert	
Hymn to the Trinity....Tschaikovsky	
In Heavenly Love Abiding....Pinsuti	
Jesu, Word of God Incarnate (Ave	
Verum Corpus).....Mozart	
Joyous Christmas Song, A....Gevaert	
King of Love My Shepherd Is, The	
Shelley	
Lead Me Lord.....	Wesley
Legend, A	Tschaikovsky
Lo, How a Rose.....	Praetorius
Look Down in Mercy (Requiem	
Aeternum)	Verdi
Lord Direct Us This Day.Tschaikovsky	
Lord For Thy Tender Mercies' Sake	
Farrant	
Lord Is My Shepherd, The....Koschat	
Lord Is My Shepherd, The....Smart	

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SAMPLE COPIES ON APPROVAL

2 O Come And Mourn

JAMES ALLAN DASH

Andante

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2 The Strife is O'er

JAMES ALLAN DASH
Melody from Vulpius

Allegro

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3

Have we no tears to shed for Him while soldiers scoff and foes de-

ride? Ah look how pa-tient-ly, Ah look how pa-tient-ly (Our Sav-ior)

rit. *Più lento*

hangs, Our Lord is cru - ci-fied! Sev'ntimes He spake,

cresc. e accel.

Sev'n words of love, And all three hours His si - lence cried for

mer - cy on the souls of men. Je-sus, our Lord,

Andante

p

Al - le - lu - ia! The pow'r of death have done their worst,

(Tenors and Basses in Unison)

Ah _____ Ah _____

But Christ their le - gions hath dis - persed; Let shouts of ho - ly joy out -

cresc.

Al - le - lu - ia! Al - le - lu - ia! Sing Al - le -

burst. Sing Al - le - lu - ia Sing Al - le - lu - ia! Al - le - lu - ia!

lu - ia! Al - le - lu - ia! Largo

p

The three sad days are quickly sped;

(Hum.)

He ris-es glo - rious from the dead: *cresc.*

(Hum.)

All glo - ry to the ris - en

head! Sing Al - le - lu - ia! Sing Al - le - lu - ia! Al - le - lu - ia!

dim. *rit.*

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Incorporated

Dec. 17, 1896

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Granted

June 17, 1909

Amended Charter

Granted

June 22, 1934

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Concerto Program in Minnesota.

The Minnesota Chapter, in conjunction with the American Federation of Musicians, presented a concerto program for organ and orchestra at St. Mark's Cathedral, Minneapolis, Dec. 4. The program opened with the Rheinberger Concerto in F for organ and string orchestra with French horns. Esther Keith, organist and choirmaster at Christ Episcopal Cathedral, Eau Claire, Wis., played the organ score. By employing both her technical virtuosity and intellectual understanding of this work she helped to make possible the musical presentation of a seldom-heard composition. Mozart's motet for soprano and orchestra, "Exultate, Jubilate," was brilliantly sung by Katherine Bankston, who proved to be a real "gem." She was ably supported by Edward Berryman, organist and choirmaster of St. Mark's Cathedral, and the string orchestra.

The recent modern work of Francis Poulenc, Concerto for organ, string orchestra and kettle-drums, was the final number on the program. Although an impeccable technique and intelligent interpretation are taken for granted these days, Jack Fisher, organist for this performance, kept the melodic lines comprehensible, used the dissonances for the purpose of musical expression and proved his ability to make the organ an integral part of the ensemble when required. Mr. Fisher is organist and choirmaster of St. Clement's Episcopal Church, St. Paul.

Providing the "cement" for this concerto program was Dennis Lane, conductor, who, with the complete cooperation of the members of the orchestra, presented to us a well-integrated and mature interpretation of these works. Mr. Lane, organist and choirmaster of St. Stephen's Episcopal Church, Minneapolis, must be commended especially for his masterly presentation of the Poulenc Concerto.

G. ERNEST GALBRAITH
THOMAS JOHNSON

Teague Recital in New York.

The New York City Chapter had its first opportunity to hear William Teague, a young artist of fine attainments, in a brilliantly played program Nov. 19 at St. Paul's Chapel, Columbia University. Mr. Teague plays with an assurance based on a fluent technique which many an older recitalist might envy. With it goes a high degree of musicianship, revealing a keen sense of color and balance and firm rhythmic control.

He began with a clean-cut rendition of the sombre complaints and volcanic outbursts of Reubke's remarkable Sonata, followed by two Bach chorale preludes—"Nun komm der Heiden Heiland" and "Allein Gott in der Höh"—nicely contrasting the excellent Harrison mutations with a solo recital in the latter number.

On the Columbia instrument the Bach A minor Prelude and Fugue sounds much more effective with lighter registration than Mr. Teague used, but both this work and the Mozart F major Fantasia were competently done. Two contrasted numbers were Norman Fisher's Toccata on a French Psalmtune (a short improvisational piece in fantasia style) and a lovely and simple Elevation from Richard Purvis' "American Organ Mass," heard in New York for the first time. Dupré's genial Prelude and Fugue in G minor was given a splendid performance worthy of its scintillating brilliance.

A distinguished audience of goodly numbers was most enthusiastic in its praise of Mr. Teague's sensitive and authoritative art.

SETH BINGHAM.

News of the American Guild of Organists—Continued

The President's Column

The expansion of the American Guild of Organists throughout the United States by steady increase in membership and organization of new chapters is resulting in several additional national projects through chapter, regional and national organization, which are being announced from time to time, supplementing those of the Guild examinations, conventions, anthem competitions and competitions in organ playing.

Seth Bingham, national chairman, has announced to the regional chairmen, state chairmen, deans and regents, well-formed plans for further expansion through the 1952 pre-convention membership drive. Every member of the A.G.O. is urged to assist in this national campaign by communicating with any of the Guild officials indicated above, giving them names and addresses of organists or choir directors who are not members of the Guild and obtaining A.G.O. literature for distribution.

SUSAN SHEDD HEMINGWAY, A.A.G.O., Secretary.

Evangelical United Brethren Church in Indianapolis on the evening of Dec. 4. Dr. Hugo Marple of Indiana Central College directed. The program was preceded by an excellent dinner and a short business meeting. Members of the ensemble included: Hazel Shirley, soprano; Helen Kellogg and Beulah VanOstran, violins; Joyce Leichty, flute; George Shirley, organ, and Hugo Marple, bassoon. The ensemble began the program with four movements of a Canzona by Garbrieli. It also played the Trio-Sonata in F major by Corelli. Mrs. Shirley sang Buxtehude's "My Jesus Is My Lasting Joy" and Bach's "Sheep May Safely Graze" with the violins and organ. Then followed "There Were Sorrow, Tears, Sighing and Want," Bach, for flute, soprano, and organ; Schuetz's "Sing to the Lord," arranged by Elliott for the ensemble and soprano. The closing number was a fifteenth century carol by Bax for soprano, flute, violins and organ.

James W. Bleecker, chairman of the members' interests committee, putting into effect plans developed by this committee for publishing a series of pamphlets of practical interest to members of the Guild, has sent pamphlet No. 1 to all of the deans and regents. This bears the title "Preparation for the A.G.O. Examinations," by Rowland W. Dunham, F.A.G.O., of the University of Colorado, a portion of which appeared in the December issue of *THE DIAPASON*. Mr. Bleecker's covering letter, enclosed with the pamphlet, expressed the hope that the valuable material contained therein would be used at chapter meetings and that subsequent issues in the series of pamphlets now ready, and others being prepared, also will prove to be real additions to chapter programs. Each article could form the basis of a meeting and be read to the members, who would then be invited to enter discussion of the subject presented. Dr. T. Frederick H. Candlyn, chairman of the examination committee, requests that an evening be devoted by each chapter to consideration of the article by Mr. Dunham, which contains an analysis of the associateship and fellowship examinations and answers many questions.

Other pamphlets now ready, are: Pamphlet No. 2, "National Guild Sunday," by the Rev. George Litch Knight, giving excellent suggestions for the observance of the third Sunday after Easter in this manner and containing lists of compositions of organ and choral music by members of the Guild, taken from programs of such services sent to national headquarters in previous years; and pamphlet No. 3, "Choir Training," by the Rev. Joseph R. Foley, C.S.P., director of the Paulist Choristers.

Applications from candidates for the preliminary tests to be given Jan. 17 and 18 will still be accepted if mailed promptly. The registration fee is \$10.

E. Chester Sparver, chairman of the biennial national A.G.O. convention in San Francisco, reports additional attractive features for June 30 through July 4 and adds: "Californians have a reputation for their reception and entertainment of visitors. Our visitors will come from every corner of the United States, from Canada and from abroad. It will be truly international! The time, the place, the occasion, and the purpose all are auspicious. Those of you who come from distant points will want to make the trip the best you ever made. Some of you will fly, others will take the train, still others will drive their cars. Some will make it a quick trip, others will take an extended vacation, saving their funds for the 1952 San Francisco convention."

Mr. Sparver also states that adequate hotel accommodations will be available. This is in the hands of the San Francisco Tourist and Convention Bureau. "In addition to the Fairmont Hotel (official headquarters), other hotels with moderate rates have been added to the list. The hotels have been selected with care and any facilities which we may suggest may be relied upon to be acceptable in every respect."

"Westward Ho for A.G.O.!"

S. LEWIS ELMER.

Ensemble Program in Indianapolis.

The Indiana Chapter gave an unusual ensemble program at the New York Street

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A.G.O. Members Please Note

To Members of the American Guild of Organists and Chapter Treasurers:

Subscriptions to *THE DIAPASON* paid by Guild chapters for their members are now due for the year 1952. To avoid disappointment and inconvenience to any of our readers the January issue is being mailed to all for whom the A.G.O. made payment in 1951; but in order to enable us to send future issues promptly it will be necessary to receive orders from the chapters at the earliest possible date.

St. Joseph Valley Chapter.

The 400th anniversary of the Genevan Psalter was observed Sunday, Nov. 25, at Grace Methodist Church in South Bend, Ind., with a hymn-sing featuring hymns of all churches. The hymns were sung by choir and congregation. The program was opened by choir and congregation singing "Let All the World in Every Corner Sing." The program was planned by the sub-dean, S. Edgar Thomas, Jr., and included piano and organ accompaniment and four spirituals sung by a Negro quartet, the "Four Barons." The organist for the program was Mrs. James Clauser and the pianist was Arthur Richards, while the narrator was Dean Chester Copp. The hymns were directed by Mrs. Paul Kelly and Robert Anderson.

MRS. PAUL E. McMULLEN, Registrar.

DELAWARE CHAPTER—At its December meeting the Delaware Chapter was entertained in the recreation room of Mount Salem Methodist Church. Mr. and Mrs. Firmin Swinnen were hosts. The program, devoted to Christmas music, included instrumental and vocal numbers. A trio composed of Mrs. Catherine Devins, pianist; B. P. Devins, flutist, and Charles Edwards, violinist, played several selections. During the evening Mrs. Swinnen collected a fund to be sent to the "Neediest Families Fund." Santa Claus distributed gifts, after which refreshments were served.—CAROLYN CONLY CANN, Registrar.

LONG ISLAND CHAPTER—The Long Island Chapter held its monthly meeting at the Methodist Church in Bellmore, Long Island, Dec. 9. After a business meeting at which a recital by Claire Coci was planned, the meeting was devoted to a discussion of suitable music for weddings. The members were invited to suggest and to play their favorite selections and a good list was compiled. Refreshments were served at attractively decorated tables.—MARGARET P. BULL, Secretary.

BROCKTON, MASS. CHAPTER—The Brockton Chapter met Dec. 3 at the home of the dean, Francis L. Yates, with Mrs. Emma Nelson and Miss Blanche Pickering as hostesses. It was decided to hold a public service in February with three or four church choirs and organists participating. The sound film "Singing Pipes" was shown by Richard Emborg, who is building an organ in his own home. A Christmas luncheon

was served by the hostesses. . . . On Dec. 8 the group motored to a Kingston inn for its annual Christmas party. After a dinner of lobster and chicken, gifts were exchanged. . . . The next meeting will be Jan. 7 at the home of Mrs. Emma Nelson.—GERTRUDE K. BRYANT, Secretary.

SPRINGFIELD, ILL., CHAPTER—The Springfield Chapter opened the season Nov. 18 with a recital by Robert Glasgow, new head of the organ department of MacMurray College in Jacksonville. This recital was played on the recently-completed Casavant organ in the beautiful St. Francis of Assisi Chapel in St. John's Sanitarium, near Riverston. Mr. Glasgow's numbers included: Fantasia and Fugue in G minor, Bach; Two Chorale Preludes, Brahms; Sketch in F minor, Schumann; Communion, Purvis; "Divertissement," Vierne; Pastorale, Roger Ducasse; "The Tumult in the Praetorium," from Passion Symphony, de Maleine; Prelude on "Pange Lingua Gloriosa," Garth Edmundson; "Litanies," Alain.—EMILY B. LAMEY, Corresponding Secretary.

PETERSBURG, VA., CHAPTER—The chapter met with Miss Mary Patteson Dec. 4. Morgan Smart, the dean, presided. Miss Ruth Hooper, minister of music of the First Baptist Church, was the guest speaker and her subject was "The Church-wide Music Program." Miss Mary Patteson read a Christmas story entitled "The Man Who Owned the Stable," after which refreshments were served and a social hour was enjoyed.—MARY PATTESON, Secretary.

LOUISIANA CHAPTER—The Louisiana Chapter presented the Temple Sinai choir of New Orleans, under the direction of Henry Jacobs, Dec. 8 at the First Methodist Church of Baton Rouge as the second open program of the season. The choir, with Norman Treigle as cantor, sang the beautiful and inspiring "Sabbath Service" by Ernest Bloch. The rabbi, Walter Peiser of Temple B'Nai Israel, read the service, assisted by the Rev. Homer Vanderpool of the First Methodist Church. After the service members of the Guild and the Temple Sisterhood entertained the choir and congregation at a reception in the church parlors. . . . Our next program will be Epiphany vespers Jan. 6 at the Chapel of Christ the King, with the choir under the direction of F. C. Page, F.A.G.O.—MRS. RUSSELL HUDSON, Dean.

SOUTHERN ARIZONA CHAPTER—Mario Salvador played the dedicatory recital on the Reuter organ in SS. Peter and Paul Church, Tucson, Ariz., Nov. 25. While in Tucson, he was the guest of Camil Van Hulse, Saturday evening before the recital the Southern Arizona Chapter entertained in Mr. Salvador's honor with a reception and buffet supper at the Arizona Inn. . . . On Dec. 3 the chapter met at the home of Dean G. H. Mundinger and concluded arrangements for the artists' series which it will sponsor for the fifth consecutive year. Helen Whitmarsh Summers, sub-dean, is chairman of the artists' fund. Claire Coci, will give the first recital of the 1952 season Feb. 3, in the Masonic Temple. Dean Mundinger appointed Helen W. Summers to serve as treasurer for the remainder of the year. Martha H. Hume was appointed librarian.—MARTHA HASKINS HUME, Registrar.

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News of the American Guild of Organists—Continued

Jewish Music in Newark, N. J.

An unusual program of Jewish liturgical music was the feature of the meeting of the Metropolitan New Jersey Chapter held Nov. 13 at Temple B'nai Jeshurun in Newark. The large group of members and friends was welcomed by Rabbi Ely E. Pilchik, who spoke of the great competition today between the noises of battle and of music. He felt confident that with all the efforts and contributions being made by organists of all churches the noise of music would be the victor. Even now, he added, we can enjoy the peace that comes through music, the international language.

The temple is proud of its organist and choirmaster, Julius C. Zingg, F.A.G.O., and is making plans for his twenty-fifth anniversary in the spring of 1952. Joining in presenting the service were the temple quartet and choir from the Union Congregational Church, Montclair, where Mr. Zingg also serves as organist and choirmaster. The rich golden voice of Cantor Manfred Hecht added immeasurably to the service.

The program, from the prelude—played by the assistant organist, Kenneth Yost—to the last note of the final anthem, was one of deep spiritual uplift and beauty. Mr. Zingg presented a wide variety of numbers by old and contemporary Jewish composers, musical chants, selections taken from the high holiday music and some compositions from his own pen.

The evening was brought to a close with a reception tendered by the temple, at which we enjoyed the informality of greeting those who had brought us this rare musical experience.

MILDRED E. WAGNER, Registrar.

All-Day Meeting in Mississippi.

The Mississippi Chapter held an all-day meeting Oct. 27 at the First Presbyterian Church, Meridian. Members and guests gathered from such distant points as Vicksburg, Jackson, Decatur, Okolona, Tupelo, Corinth and Columbus. In the morning Iverson Hutton, minister of music at the First Baptist Church, spoke on the problems of the director and organist working with an adult choir. To illustrate his points he led the group in the singing of several hymns.

After luncheon two of the members from Corinth—Harry McCord, assisted by Mrs. W. L. Stroup at the organ—presented examples of Jewish service music along with an explanation of the meaning underlying the service.

Miss Jean Maxwell, minister of music at the First Presbyterian Church, Meridian, spoke from successful experience in choir work with children. Programs representing some of the accomplishments of her choir and many useful materials were on display.

After a trip to the Fifteenth Avenue Baptist Church and St. Paul's Episcopal Church for brief inspection and demonstration of the organs, the group returned to the First Presbyterian Church, where James Metts, minister of music at the First Methodist Church, Tupelo, played a short recital on the new three-manual Möller organ. His numbers were: Aria, Peeters; Adagio for Strings, Barber; "Nativity Scenes," Cronham; "In Summer," Stebbins.

R. COCHRANE PENICK, Dean.

Entertain Neighbors in Kalamazoo.

Members of the Southwest Michigan Chapter were hosts to the members of the Western Michigan Chapter of Grand Rapids Nov. 5. Dinner was served to about fifty members and guests in the parish-house of St. Luke's Episcopal Church, Kalamazoo. Frank Owen, organist and choirmaster at St. Luke's, was host and program chairman. After the dinner Henry Overley presided at the business meeting and introduced the officers of the Grand Rapids Chapter. The program presented in St. Luke's Church was a varied and delightful one. William Gadd, the new organist at the First Congregational Church, Battle Creek, opened with a group of organ numbers, playing three chorale preludes by Johann Gottfried Walther, the B minor Prelude and Fugue by Bach and two movements from the Second Sonata of Paul Hindemith. Julius Stulberg, violinist, of the faculty of Western Michigan College, played the Adagio from the Concerto in G by Haydn and Sonata No. 6, Mozart. Mr. Owen ac-

companied at the organ. The program closed with a presentation of the cantata "In Praise of Music," by Henry Purcell. A double mixed quartet directed by Mr. Owen sang the work in a finished manner. Mildred Dupon of Kalamazoo played the organ accompaniment.

PAUL A. HUMISTON, Registrar.

Annual Fort Worth Service.

The Fort Worth Chapter held its annual Guild service Nov. 11 in Matthews Memorial Methodist Church, in connection with the vesper service of the church. The sermon was preached by the Rev. Thomas Sterck, pastor of the church, assisted by the Rev. Robert Boshen, pastor of the Hemphill Presbyterian Church and chaplain of the chapter. The service music was by the church choir under the direction of Dr. Ralph Guenther, with Miss Imogene Eickhoff and Arthur King of the Southwestern Baptist Theological Seminary faculty as organists.

The Fort Worth Chapter, with the cooperation of the school of fine arts of Texas Christian University, opened its concert series Nov. 12 with a recital by Robert Ellis on the Möller organ in Ed Landreth Auditorium, T. C. U. Mr. Ellis, a graduate of the North Texas State Teachers' College, holds the master's degree from the University of Michigan and has an invitation to play an entire program at the National A.G.O. convention in San Francisco in July.

MRS. JAMES C. MCKINNEY, Reporter.

THE VERMONT CHAPTER—The Vermont Chapter held its third annual choir festival Sunday, Nov. 4. The Congregational Church of Rutland was the scene of the event, as in previous years, and sixteen choirs participated. Leo Ayer was the capable director of the massed choirs and the organists were Edna Parks, Elizabeth Shufelt and James Stearns. Participating ministers were the Rev. J. Graydon Brown and the Rev. Edward C. Dahl. The anthems were those which Guild members felt would be useful and worthwhile music for the regular church services of the choirs.—HARRIETE SLACK RICHARDSON, Registrar.

CAPE COD CHAPTER—A meeting of the Cape Cod Chapter was held Nov. 19 at the Baptist Church in Hyannis, Mass. Harris S. Shaw, regional chairman, was present to install the chapter's officers and gave invaluable information as to the workings of the Guild. The officers installed were: Dean, Mrs. Warren W. Cook, Hyannis; sub-dean, Mrs. Earl Sims, Harwich; secretary-registrar, Mrs. Thomas Johnson, Hyannis; treasurer, Miss Virginia Fuller, Osterville. . . . A dinner meeting is planned for January. Simon Gesin of Hyannis is to lecture on "Choral Techniques" and will demonstrate the Hebrew chant. Following the business meeting, an informal recital was played by Mrs. Thomas Johnson of Hyannis. Refreshments were served.—HARRY M. LEY (Pvt), Camp Edwards, Mass.

LOUISIANA CHAPTER—The Louisiana Chapter presented its second program of this season in St. James' Episcopal Church, Baton Rouge, Nov. 6. John Adams, organist of the First Presbyterian Church and Louisiana State University, and William Huckabee of L. S. U. were presented as recitalists. The motet choir of the First Methodist Church, Frederick Hooler director, sang two groups. Both organists played with evidence of excellent training and interpretation. The Methodist choir was fine in its ensemble and tone qualities. The program was well attended and enthusiastically received. Mrs. Russell Hudson, the new dean, is making the A.G.O. an outstanding organization in this state. Mr. Adams played Pachelbel's "From Heaven Above" and Langlais' "The Nativity." Mr. Huckabee played the Marcella Psalm, Purcell's "Old Hundredth" and Langlais' "Death and Resurrection."—CHARLES DANA BEASCHLER, Reporter.

LEXINGTON CHAPTER—On Nov. 13 the Lexington, Ky., Chapter met at the home of Mrs. Almo Kiviniemi with Miss Ruth Stollings and Mrs. Eleanor Knox as hostesses. Mrs. Ruth Fife, the dean, presided over a business meeting, after which Mrs. Kiviniemi delivered an interesting talk on "Church Symbolism." It was brought out that many nonliturgical churches have lost much of the knowledge and use of Christian symbols and the church calendar and that this knowledge is of great importance to the organist and choir director in planning the music of the church. After the meeting a social hour was enjoyed.

MRS. PAUL WESTCOTT, Secretary.

CENTRAL TENNESSEE CHAPTER—A program of unusual interest was presented Nov. 13 at the First Lutheran Church, Nashville, by the Central Tennessee Chapter. It was composed of choral and organ music. The processional, Luther's "A Mighty Fortress," was led by the pastor, the Rev. I. W. Gernert. Two chorale preludes for organ by Brahms were played by Mrs. John Wainwright, the church organist. Other numbers were: Canon in B major, Schumann (Miss Jean Haury); Fugue on "B-A-C-H," Schumann (Miss Anna Mitchel); Adagio, First

Sonata, and Fugue, Sixth Sonata, Mendelssohn (Mrs. Ralph Mooney). The numbers by the senior and junior choirs of the church were: "A Saving Health," Brahms; "How Lovely Is Thy Dwelling-place," Brahms; "Glad That I Live," Shaw; "Thee, Holy Father, We Adore," Kirchengesang; "In Heaven Above," Norwegian Folksong; "Lay Not Up for Yourselves Treasures on Earth," Clokey. A reception was held in the parlors of the church and was concluded with a business meeting, the dean, Richard Thomasson, presiding. The meeting attracted an excellent attendance of musicians and friends.

MRS. HUGH DORRIS, Secretary.

MEMPHIS, TENN., CHAPTER—The Guild held its monthly meeting Dec. 3 at St. John's Methodist Church. Richard White, organist and choirmaster of St. John's and dean of the Memphis Chapter, presided over the business meeting following the dinner. The recitalist, Miss Rachel Quant, director of music at Bunty Presbyterian Church, played the following: Concerto in A minor (after Vivaldi), Bach; Three Schubler Chorales, Bach; Fantasy in F minor, No. 2, Mozart; Adagio in E, Frank Bridge; "Divertissement," Vierne; Andantino, Franck; "Dieu Parmi Nous" (Nativity Suite), Messiaen.

SALINA KELLOGG ACREE, Corresponding Secretary.

CENTRAL FLORIDA CHAPTER—The Central Florida Chapter held its monthly meeting Oct. 16 at the First Presbyterian Church, Sanford. The business meeting was presided over by Dean David W. Cramp. Plans were discussed to initiate a drive for subscribing members. It was decided to entertain the clergy at a dinner in January with the idea of making it an annual affair. After adjournment of the meeting an organ recital was given by Miss Jane Hood, recent graduate in music from Rollins College and organist and choirmaster of All Saints' Episcopal Church, Winter Park. . . . The chapter held its next monthly meeting Nov. 13 at the home of Dr. Herman Siewert, F.A.G.O., in Orlando. It was decided to attend the annual Christmas carol service given by the Rollins College chapel choir at the Knowles Memorial Chapel, Winter Park, Dec. 11, after which a Christmas party was held. Dr. Siewert entertained the members with a program of high fidelity recordings of organ music by Fritz Heitmann and Ernest White and symphonic selections were played and enjoyed. Mrs. Siewert was the hostess and served refreshments.—DAVID W. CRAMP, Dean.

ST. PETERSBURG CHAPTER—Members of the St. Petersburg Chapter who attended the monthly luncheon Dec. 4 were benefited by an address by the Rev. Alton Glasur, pastor of the First Presbyterian Church of St. Petersburg. He explained how, from the viewpoint of the minister, the organist alone should have the responsibility of leading the congregation in the singing of the hymns. This can be carried out only by the organist who truly feels the sentiment of the hymns and can carry it to the congregation through the medium of the organ. . . . On the evening of Dec. 4 the Guild presented a program at the Mirror Lake Christian Church, with Mrs. Ramona Beard, head of the organ department at Florida University, Tallahassee, and the faculty brass quartet, composed of Robert Braunagel and Eugene Crabb, trumpets; William Cramer, trombone, and Bob White, baritone.—ANN AULT, Corresponding Secretary.

WHEELING, W. VA., CHAPTER—The Wheeling Chapter chartered a bus Nov. 19 to go to Pittsburgh as the guests of the Western Pennsylvania Chapter at the South Avenue Methodist Church in Wilkinsburg. An interesting program was offered by Homer Wickline, organist, and the Wilkinsburg A Cappella high school chorus. The host church served refreshments after the program. At the business meeting, held on the bus on the way to Pittsburgh, plans were made for a Christmas party and the pastor-organist dinner to be held in January.—HELEN HADSELL, Publicity Chairman.

CHARLESTON, S. C., CHAPTER—The Charleston Chapter held its monthly meeting Dec. 4, with the Episcopal Church of the Holy Communion as host. A program preceded the business meeting. The music was appropriate to Advent and was under the direction of the organist, Miss Sarah Moore, with her choir. Miss Florence Milligan, on account of illness, could not be present to give a talk on a phase of church music. Her paper was read by Miss Elizabeth McCranie. The discussion was on the modal systems in music. After the business meeting refreshments were served by the members of the choir and others of the church.—ELIZABETH McCRAHIE, Reporter.

NORTH LOUISIANA—The North Louisiana Chapter and the Shreveport Consistory sponsored an organ and piano recital by Mr. and Mrs. Norman Fisher, members of our chapter, Oct. 5. . . . At the annual Guild service, held Oct. 21 at the Scottish Rite Cathedral, Norman Fisher conducted the combined city choir, assisted by Mrs. Harold

Booth at the organ. . . . The regular meeting in November was held in the First Presbyterian Church of Belcher, La. Plans were completed for the recital by Dr. Robert Baker at St. Mark's Episcopal Church, Shreveport, La., Nov. 27. Following the business session Miss Elodie Currie, hostess, not only provided Christmas organ music but had refreshments served in the church parlor.—MRS. M. J. CAMERON, Secretary.

CENTRAL MISSOURI CHAPTER—The Central Missouri Chapter met in Columbia Sunday afternoon, Nov. 11. The program for the meeting was a recital by Douglas Breitmayer under the auspices of the University of Missouri. Mr. Breitmayer, who is organist of the Missouri Methodist Church, played a varied and interesting program of music by composers from several periods. The audience responded enthusiastically at the end of the recital. After a short business meeting, the members took dinner at Breisch's restaurant.—NESTA WILLIAMS, Secretary.

AMARILLO CHAPTER—The Amarillo, Tex., Chapter presented Gay E. Exman, organist of the First Baptist Church, in a recital at the church Sunday afternoon, Nov. 11. Mr. Axman studied under Dr. Frank W. Asper, organist of the Tabernacle in Salt Lake City. The program was as follows: Festival Prelude, Becker; "Song without Words," Bonnet; "If I Were a Bird," Hensel; Chorale Improvisation, "Praise the Lord, O My Soul," Karg-Elert; "Fountain Reverie," Fletcher; "Jesu, Joy of Man's Desiring," Bach; Toccata in G minor, Becker. The recital was the first of a series to be given this season in honor of subscriber members.—MRS. KERMIT B. LAWSON, Reporter.

TEXARKANA CHAPTER—The Texarkana Chapter met Nov. 24 at the First Methodist Church. Miss Ruth Turner, the dean, presided over the business session and introduced Mrs. R. W. Perry. Mrs. Perry, who recently moved to Texarkana, is a graduate of the University of Tulsa, having received her degree with a major in organ in June, 1951. Her program included "In Thee Is Joy," Bach; "Vision," Rheinberger, and Toccata in F, Widor. The appreciative audience included, besides members, several guests.—DOROTHY ELDER, Registrar.

LONG BEACH, CAL., CHAPTER—The Pacific Coast Club was the setting for the chapter's annual Christmas dinner and party Dec. 4. For this event the chapter united with the Musical Arts Club. Esther Scott Bly, president of Musical Arts, and the Rev. Merrill Jensen, dean of the local organists, presided. The program consisted of the Dvorak A major Quintet, played by the Black String Quartet, with Dorothy Judy Klein at the piano, after which the pianist presented the Chopin Ballade in G minor, "Cordova," by Albeniz, and a paraphrase on the Strauss waltzes from "Die Fledermaus." Christmas carols were sung under the leadership of Dr. Emerson Cox, accompanied by Dorothy Rankin Smith, pianist. At the conclusion of the musical events Santa Claus distributed gifts.—ACRES B. SRIES, Reporter.

REDWOOD EMPIRE CHAPTER—The Redwood Empire Chapter held a meeting at the new Methodist Church in Santa Rosa Dec. 4. Miss Claire Coltrin, past dean and choir director of the church, presented a fine program, assisted by members of the choir. Trio numbers were sung by June Johansen Jones, Miss Marjorie Waller and Miss Ruth Ford, and each sang a solo. Miss Coltrin played traditional Christmas selections on the organ.—GLADYS PHILBROOK, Publicity Chairman.

DAYTON, OHIO, CHAPTER—The Dayton Chapter sponsored the young virtuoso, Richard Ellsasser, in a recital Oct. 23 at the Dayton Art Institute. On Nov. 18 members were treated to an interesting tour of four churches, which included the new Beth Abraham Synagogue, Concordia Lutheran Church and St. Mary's and Holy Angels Catholic Churches. On Jan. 15 at Grace Methodist Church, Wilbur Held, F.A.G.O., will speak and demonstrate music of the modern and romantic schools. On Feb. 11, at St. Paul's Episcopal Church, Parvin Titus, F.A.G.O., will speak to us about the examinations. On March 4 at Christ Episcopal Church, A. E. Kerr, F.R.C.O., will demonstrate some phases of service playing. We are planning to hold a Guild service April 27 in St. Paul Lutheran Church.—LOUISE BLAIR, Registrar.

WATERLOO, IOWA, CHAPTER—The Waterloo Chapter gave its fourth annual rendition of "The Messiah" in both afternoon and evening presentations at the First Methodist Church, Waterloo, Sunday, Dec. 2. Maurice Gerow of the L.S.T.C. music faculty conducted, and the eight soloists, four in the afternoon and four in the evening, were drawn from local and Iowa City choirs. The chorus numbered 150 and the church, largest in Waterloo, was filled to capacity both times, an estimated 4000 people being in attendance. The atmosphere was worshipful, rather than concertized, which in our opinion is as it should be.—LYNN OSINGER, Publicity.

News of the A.G.O.—Continued

Kraft Plays in Baltimore.

The November meeting of the Chesapeake Chapter opened with a short business session Nov. 12 in the choir room of Old St. Paul's Episcopal Church in Baltimore. Then the members went upstairs into the church to enjoy an excellent recital by Edwin Arthur Kraft, F.A.G.O., organist and choirmaster of Trinity Cathedral, Cleveland, Ohio, and head of the organ department at the Cleveland Institute of Music. This recital was presented by the chapter and was open to the public. The program was as follows: Sinfonia from the cantata "We Thank Thee, God," Toccata in G major and Chorale from Cantata No. 22, "Subdue Us by Thy Goodness," Bach; "Poème Mystique," Allegro Giocoso, Nocturne and Caprice ("The Brook"), Dethier; Minuet from Symphony No. 3, Widor; Scherzo and Fugue, Diggle; "Autumn Song," Elmore; "Regina Pacis," from Symphony No. 1, Weitz; Passacaglia from Jubilee Suite, Van Hulse; Scherzo, Bossi; Cantilena, McKinley; "Sunshine Toccata," Swinnen.

Mr. Kraft was the guest of honor at a reception held after the recital in the parish-house.

As the members of the chapter will be so busy with their Advent and Christmas programs it was deemed advisable to hold the next meeting in January. At that meeting the annual organist-minister dinner will be held.

The Chesapeake Chapter wishes to extend Christmas greetings to all other chapters and to THE DIAPASON, our very good friend.

DELLA V. WEBER, B.S., A.A.G.O., Sub-dean.

Busy Season in Philadelphia.

Activities of the Pennsylvania Chapter have kept its members more than busy during the first few months of the season. The annual Guild school was extended over a period of two months. Sessions were held Wednesday evenings from 7 to 8:15 in the First Presbyterian Church, Philadelphia. The speaker at the October sessions was Elaine Brown, director of choral music at Temple University. Mrs. Brown devoted her time to a discussion of voice production. In November Harold Gilbert, headmaster of St. Peter's Choir School and conductor of the Mendelssohn Club chorus, gave practical demonstrations of choir conducting.

The Guild school sessions were followed every night by a concert series arranged by Dr. Alexander McCurdy, organist and choirmaster of the church, and co-sponsored by the Guild, each performance followed by a reception and social gathering. This series comprised choral presentations and organ recitals played by such well-known organists as Fernando Germaini, Dr. McCurdy, E. Power Biggs, Clarence Snyder, Carl Weinrich, William Teague and David Craighead.

On Saturday evening, Dec. 1, the Pennsylvania Chapter held its annual clergy-organist dinner in Trinity Evangelical and Reformed Church. Nearly 150 organists and guests were present, the largest attendance in the history of our chapter. Canon Bryan Greene of England was scheduled as the guest speaker, but because of vocal difficulty was obliged to cancel the engagement at the last minute. Canon Greene sent in his place his intimate friend and traveling companion, the Rev. Harold Frankham, vicar of Addiscombe, Surrey, and we were greatly interested in his account of his experiences in his home town in England.

ADA R. PAISLEY.

Vesper Service in Auburn, N. Y.

In answer to many requests the Auburn, N. Y., Chapter held its second Advent vesper service Sunday, Dec. 2, in conjunction with the senior choir of St. Peter's Episcopal Church and under the direction of Dr. Melvin LeMon, organist and choirmaster. Dr. LeMon, an active member of the Auburn Chapter, is head of the music department at Wells College in Aurora.

Choir singers from ten churches that are affiliated with the Guild augmented the St. Peter's choir, making a chorus of forty-seven voices. Accompanists for the two rehearsals were Lindsay A. J. Lafford and Mrs. Leslie Bryant.

During the processional Dr. LeMon played Bach's Prelude in E minor. The

chorus then sang two Bach chorales and Mozart's "Rejoice in the Lord Alway" and "Gloria in Excelsis." The offertory was an Adagio movement by Bach. Brahms' "How Lovely Is Thy Dwelling-Place" was followed by three chorale preludes by the same composer. The last choral number was Mozart's "O God, when Thou Appeardest" and for the recessional Dr. LeMon played the Bach chorale prelude "Blessed Be Thou."

Modulation Martin W. Bush's Subject.

A dinner at the Y.W.C.A. in Omaha marked the November meeting of the Nebraska Chapter Nov. 28. Three new members were introduced—Mrs. Leslie Hale, Mrs. O. E. Neujahr and James Felton. Subjects discussed were the conclave of deans and rectents in Chicago, a joint meeting in January of the Lincoln and Nebraska Chapters and a visit to the chapter by S. Lewis Elmer, national president. The program of the evening consisted of a discussion by Martin W. Bush, F.A.G.O., of the question "Is Your Modulation Showing?". He called attention, first, to the many times within a service when an organist must modulate. Yet this simple procedure is never on the printed program, but is wholly the creation, on the spot, of the organist. Through it the different parts of the congregation is prepared for that which is to come. The speaker said that good modulation must be thought out and prepared before the service begins. Mr. Bush concluded his demonstration at the piano with practical steps in going from one key to another.

VESTA DOBSON, Secretary.

Recital by Margaret Vardell.

Miss Margaret Vardell, dean of the Winston-Salem, N. C., Chapter and head of the organ department at Salem College, presented an interesting, well-contrasted program in Memorial Hall Nov. 5. Miss Vardell, who is the daughter of Dr. Charles G. Vardell, former dean of the Salem College School of Music and now dean of the conservatory of music at Flora Macdonald College, Red Springs, N. C., studied under her father and received her bachelor of music degree in organ at Salem College. She received her master's degree in composition at the Eastman School of Music, where she studied with Dr. Howard Hanson. Several of her compositions have received awards. She also studied at Eastman under Harold Gleason before returning to Winston-Salem. Miss Vardell has been organist at the Home Moravian Church and at Centenary Methodist Church in Winston-Salem. Miss Vardell's program included the following numbers: Chorale and Prelude on "Praise Ye the Lord, the Almighty, the King of Creation," Walther; "Toccata per L'Elevazione," Frescobaldi; Prelude and Fugue in A minor, Bach; Fantasia in F minor, Mozart; "The Musical Clocks," Haydn; "Cortège et Litanei," Dupré; Antiphon, "I am Black but Comely, O Daughters of Jerusalem," Dupré; "Carillon-Sortie," Mulet. As encores she played "Romance sans Paroles," Bonnet; and Toccata, Vierne.

TIMOTHY CAHILL,
Corresponding Secretary.

ROCHESTER CHAPTER—The Rochester Chapter presented E. Power Biggs in a recital at Strong Auditorium, University of Rochester, on the evening of Oct. 30. A full house enjoyed his program. The evening preceding the recital the officers of the chapter with their wives and husbands were privileged to meet Mr. Biggs when they entertained him at dinner at the Century Club. The November meeting consisted of a dinner for ministers and organists at the Brick Church Institute of the Brick Presbyterian Church on the evening of the 26th. Dr. Albert Butzer, pastor of the Westminster Presbyterian Church of Buffalo, was the speaker. He was a great inspiration as he stressed the responsibility which rests upon all who minister in the church. His organist, Hans Vigeland, who accompanied him, spoke briefly, after which an open discussion was held.—ANNA WALKER GOSS, Registrar.

NORTHEASTERN PENNSYLVANIA—Charles Henderson, dean of the Wilkes-Barre Chapter, spoke on his trip to France last summer at the November meeting of the Northeastern Pennsylvania Chapter, held at the home of Miss Frieda Nordt Nov. 29. It was learned that our chaplain, the Rev. John A. Kaercher, is moving to a new charge, and the Rev. William E. Dennis of Trinity Lutheran Church, Clarks Summit, Pa., will serve as chaplain after the first of the year. The date of Dr. Frank Asper's recital has been changed to March 4. The next meeting will be the annual Christmas party, at the home of the dean, Miss Ruth A. White, Dec. 30.—HELEN FITZ RAWLINGS, Secretary.

BINGHAMTON, N. Y., CHAPTER—Mr. and Mrs. Fred Chadwick and Miss Ellouise Heffelfinger entertained the members of the Binghamton Chapter and their guests at a Christmas party held at the Chadwick home Dec. 3. A gift was presented to the

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registrar, Miss Emily E. Williams, who was to be married Dec. 29. The remainder of the evening was spent playing games, listening to a series of Christmas recordings entitled "A Journey into Christmas" and enjoying refreshments. The grab bag gifts were auctioned off and the receipts were put into the treasury. Harold O'Daniels announced that Searle Wright would appear at the January meeting to lecture.—ELLOUISE HEFFELINGER, Secretary.

NORTHEASTERN WISCONSIN—The Northeastern Wisconsin Chapter opened its fall activities with a meeting Oct. 21 at the First Congregational Church, Appleton, at which time LaVahn Maesch, professor of organ at Lawrence Conservatory, spoke on tuning and maintenance of the organ. Nov. 11 the chapter sponsored a public recital at the First Methodist Church, Appleton, played by Farley Hutchins, head of the organ department of Baldwin-Wallace College, Berea, Ohio. Mr. Hutchins' program: Toccata in E minor, Pachelbel; "From God I Shall Not Turn," Buxtehude; "O Lamb of God, Guiltless," Bach; "Prepare Thyself, O My Soul," Brahms; "My Heart Cries Out in Anguish," Brahms; Sonata No. 3, Hindemith; Sonata in C minor (Ninety-Fourth Psalm), Reubke; Chorale No. 3, in A minor, Franck; "Ave Maria," Reger; "Elfes," Bonnet; Toccata on "Fili et Filiae," Farnam.—GLADYS MICHAELSEN, Corresponding Secretary.

FORT WAYNE, IND., CHAPTER—The last regular meeting of the Fort Wayne Chapter of the A.G.O. was held Oct. 23 at Emmanuel Lutheran Church. There was a short business meeting led by Dean Neil J. Thompson. The Rev. L. David Miller, assisted by Frederick Jackisch, was in charge of the program. The "movie" "Singing Pipes," made by Casavant Freres, was shown. Members of the chapter brought their favorite Christmas anthems to share with the group and Mr. Miller directed the singing of this music. The meeting was concluded with a social hour. Mrs. David Gerig and Kathleen Detrick were in charge of refreshments.—KATHLEEN DETRICK, Secretary.

SOUTHERN OHIO CHAPTER—The Southern Ohio Chapter presented Fernando Germaini in a recital Oct. 30 at St. Lawrence Church, Price Hill, Cincinnati. On Nov. 5 the chapter journeyed to Oxford, Ohio, to hear a program of organ and choral music at the Memorial Presbyterian Church, where Edward G. Mead, F.A.G.O., is the organist and choirmaster. The program consisted of the following numbers by members of the chapter from that vicinity: Fantasie in G

major, Bach (played by Lawrence Apgar, A.A.G.O., Ch.M.); anthem, "God Is My Strong Salvation," E. G. Mead; "Hebrew Prayer of Thanksgiving," Gaul (played by Mrs. George Barron); Allegro Maestoso, Vivace, Sonata in C minor, Mendelssohn (played by Everett K. Foster).—BETTY HOENSCHE, Registrar.

FORT WORTH, TEX., CHAPTER—The Fort Worth Chapter held its monthly meeting Dec. 4 in the First Methodist Church. After supper and a business meeting at which Mrs. Edward House, the dean, presided, the group proceeded to the auditorium for the program under the direction of Robert Clarke, minister of music of the First Methodist Church. The program, looking toward the Christmas season, was built on carols and carol singing. The Canzonetta Trio performed several of these. Dr. Michael Winesanker of Texas Christian University gave an interesting and informative lecture on "Christmas Carols, Their Origin and Characteristics." Of special interest was a discussion of the history of "Silent Night." The program ended with group singing led by Glen Darst at the piano.—MRS. JAMES C. MCKINNEY, Publicity Chairman.

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News of the A.G.O.—Continued

Hints on Performance

of Examination Pieces
as Help to Candidates

By EDWIN ARTHUR KRAFT, F.A.G.O.

At the request of T. Frederick H. Candlyn, chairman of the examination committee, I have prepared the following notes pertaining to the examination pieces for the A.A.G.O. and F.A.G.O. to be held in June, 1952. I am amazed at the small number of candidates who present themselves for these examinations each year. Our honored founders of the Guild would be shocked to find so few out of some 10,000 members who were seeking the Guild certificates. It behooves every member of our organization to help keep us from just being a social club, which has been the practice in many of our chapters.

A.A.G.O., June, 1952.

Fugue in B minor, Bach, Terni: 76 to quarter-notes, Novello edition; 76, Dupré edition; 80, Augener edition. Registration: Foundation stops 8 and 4 ft., on all manuals coupled. Pedal, 16 and 8 ft., coupled to all manuals.

The Fugue in B minor is a double fugue whose subjects are taken from a thirty-nine-measure work of Arcangelo Corelli (1653-1713). They occur in the fourth of twelve sacred sonatas which Corelli published. Bach increased this work to over a hundred measures. The two subjects appear simultaneously, the second entering before the first is completed. The development is worked out for both themes together. A fine stretto sums up the movement near the end. This is an early work which betrays a lack of conciseness, but it is virile, impressive and not unskillfully constructed.

Start on the great manual. On the last three sixteenth-notes in measure 24 the right hand goes to the choir. In measure 25 the first count is played on the great while for the second count one stretches over to the choir. Gradually close box during this episode. Measure 34, last quarter in the left hand goes to the great. Right hand follows to the great in measure 37. With the second eighth in measure 45 a good opportunity is offered to bring both hands over to the choir. In measure 49 the theme enters as a solo. The left hand follows on the second eighth of measure 51. With the second eighth of measure 62 go over to the choir. On the second eighth-note of the first beat in measure 74 the right hand also goes over to the great.

Toccata-Prelude on "Vom Himmel hoch, da komm ich her," Garth Edmundson (published by H. W. Gray).

The melody of this Christmas hymn is generally attributed to Martin Luther himself (1483-1546), though without conclusive proof. The text, however, is certainly by Luther. This brilliant toccata-prelude on the German chorale is the concluding number in Edmundson's Christmas Suite No. 2, entitled "Christus Adventit." It portrays the approach from heaven to earth of the accompanying hosts of angels, singing of the Glory of God. Mr. Edmundson writes: "The Toccata at 80 to the quarter-note I think an average tempo—slower for a large building. The piece speaks for itself, no rubatos, bosom-heaving or calliope effects."

Two Chorales, "In dulci Jubilo" and "In Thee Is Joy," Marcel Dupré (published by H. W. Gray).

These two short chorales by Dupré are from a collection of seventy-nine chorales. I have found this collection most useful for teaching purposes, as they are graded and edited as only Dupré can do. I cannot understand why the Guild does not recommend the Bach-Dupré edition, published by Bönnemann in Paris, which has been beautifully fingered and pedaled. I have asked many prominent pianists and teachers if they would use an unfingered edition of the two and three-part Inventions or the forty-eight Preludes and Fugues of Bach, and the answer has always been decided "No." They either use the Bischoff, Czerny or Busoni editions for the foregoing.

F.A.G.O., June, 1952.

"Fugue à la Gigue," Bach. Terni: 76 to quarter-note, Novello edition; 108, Dupré edition; 108, suggested by Caspar Koch; Registration: Foundation, 8, 4, 2; pedal 16, 8, 4.

This is a brilliant fugue of great interest and effect and should be played staccato throughout. Spitta traces the influence of Buxtehude in its composition, remarking that many features exactly correspond with his style, but that the whole is animated by a bolder flight and deeper nature (Spitta's "Life of Bach"). Widor says: "This Fugue was not written for organ, but for the double-keyboard pedal-cembalo," an instrument then in great vogue: "f" signifies "first keyboard," "p" signifies "second keyboard." These directions should likewise be observed when performing the piece on the organ.

First five measures start on the great. Sixth measure goes on the swell; from 7 to 11 play on the great; measure 12, play the first six beats on the swell; second half of measure 12 go back on the great and stay until measure 16. Stay on swell for the first half-measure. Play the last half on the great. The same treatment in measures 17 and 18. Remain on the great for the last half of measure 39. For first half of measure 40 go to swell; second half on the great and continue through first half of measure 44; second half on the swell until the second half of measure 47. From this point stay on the great through the first nine eighths of measure 52. Play the last triplet of measure 52 and the first triplet of measure 53 on the swell. Second and third triplets in measure 53 on the great, then the next two triplets on the swell; second and third triplets in measures 54 on the great; the last triplet and the first of measure 55 on the swell. From the second triplet of measure 55 continue on the great until the end of the number.

Suite on Sixteenth-Century Hymn-tunes, George Frederick McKay (published by H. W. Gray); "Rondolet," "Les Commandemens de Dieu" (Genevan Psalter); "Cortège Joyeux" Psalm 118, "Rendez à Dieu" (Genevan Psalter).

This attractive suite of five delightful pieces may be played as a suite or separately. The examination committee has selected two movements for this year's test pieces. These have charm and are my favorite movements. All five, however, are very good writing for the organ. There is a fine feeling of dignity and integrity about them. The entire volume is a new find for enterprising organists.

"Carillon," Herbert Murrill (published by Oxford Press).

This unusual composition, published in 1950, is much in need of editing. There are no suggestions for registration and the manual changes seem to be incomplete. I would therefore suggest the following registration: Solo, Tuba; swell, full without 16-ft; great, foundation 8-ft., 4-ft.; choir, flutes 8-ft., 4-ft.; pedal, 16-ft., 8-ft.; couplers, choir to great; swell to pedal; great to pedal.

Right hand starts on the swell. Measure 3, left hand on the great uncoupled. At measure 16, couple swell to great. Left hand on great; right hand takes over on the seventh sixteenth-note. Measure 18, left hand goes to the swell. Measures 19 and 20 duplicate measures 17 and 18. At measure 22 go on the solo and continue through measure 28. In measures 23, 24, 25 and 26, play the pedal part an octave higher. Measure 29, both hands on the great. In measure 34, right hand on the full swell, left hand on the great. Measure 36, last two quarter-notes on solo. Continue on solo through 37 until the second sixteenth-note in left hand in measure 38. At this point go on the great and continue to measure 41. Then in the last half go to the solo. In measures 44 to 51 stay on the great. Measures 51, 52, 53, 54, play on the solo. Measures 55 and 56 on the great.

Freida Ferguson, manager of the music department of the Oxford Press in Canada, writes me the following concerning the life of Herbert Murrill: "Born in London in 1909. Studied at the Royal Academy of Music, London, and Worcester College, Oxford, where he took degrees of B.A. and Mus.B. Held various organist's positions and appointed professor of composition at the Royal Academy of Music in 1933, which position he still holds. Apart from an interval of war service he has been B.B.C.'s head of music for several years. His works include: String Quartet, Three Hornpipes for Orchestra, 'Suite Française' for harpsichord and numerous shorter songs and piano pieces, etc."

Tenth Anniversary in Syracuse.

A meeting held in St. Mark's Episcopal Church Oct. 29 marked the opening of the tenth anniversary year of the Syracuse Chapter. Mrs. Nigel Andrews, organist of St. Mark's, presided over a discussion of hymns of the church. Nov. 19 chapter members were guests of the Rev. Charles Hoefner, S.J., at Lemoine College. Father Hoefner is dean of the college and a member of the A.G.O. Joseph J. McGrath, F.A.G.O., and Leo Fisselbrand, A.A.G.O., conducted a symposium on "Music in the Catholic Church." The newly organized Lemoine College glee club sang under the direction of Mr. Fisselbrand. Refreshments were served in the college cafeteria.

The Syracuse chapter extends best wishes to Joseph J. McGrath, who recently completed twenty-five years of service as organist and choir director of the Cathedral of the Immaculate Conception. Mr. and Mrs. McGrath were honored at a reception in the Hotel Syracuse Oct. 30 and at a special mass Nov. 4 at which they joined the congregation in the pews, while the music was taken over for the service by Walter LaVere. Betsy Owen, Recording Secretary.

Festival Service in Wilkes-Barre.

The Wilkes-Barre, Pa., Chapter observed the 400th anniversary of the Genevan Psalter with a festival service Dec. 3 in the Kingston Presbyterian Church. This beautiful and im-

pressive service, as arranged by Marion Wallace, chairman, Phyllis Clarke and the Rev. Julie Ayers, afforded the public an opportunity to join with organists and choirs and clergymen in the singing of many of the Psalter tunes. The theme of the service seemed to be "Old Hundredth," used by the organists in several arrangements and variations. The Rev. Mr. Ayers spoke on "The Historical Background of the Psalter" and likened the zeal and religious fervor of the Huguenots, who provided the metrical backgrounds, to the Israelites, whence came the tests. Charles Henderson, dean, Carl F. Roth, Louie Wiegand Ayre and Clifford Balshaw, F.A.G.O., appeared on the program in compositions based on Psalm-tunes. The combined choirs of St. John's Lutheran Church, Wilkes-Barre, and Holy Trinity Lutheran Church, Kingston, directed by Mrs. Peter Broad of Holy Trinity and accompanied by Mr. Roth, organist of St. John's Church, sang the great marching song of the Reformation, "A Mighty Fortress Is Our God," as arranged by Mueller. The choirs of the First Presbyterian Church, Wilkes-Barre, and Kingston Presbyterian Church assisted with congregational singing.

OREGON CHAPTER—The third annual pastor-organist dinner was held at the Cape Cod tea-room in Portland Dec. 3, with a large group in attendance. After dinner the dean, Jean Harper, presented James L. Strachan, organist-choirmaster of Trinity Episcopal Church, as toastmaster, and he in turn introduced Dr. Raymond B. Walker of the First Congregational Church. Dr. Walker gave an inspirational talk, mingled with many amusing incidents as seen from the pulpit. Adrienne Reisner, organist of the First Methodist Church, then responded with an appeal for better "working conditions" for the organist. Between dinner courses, Howard Backlund, organist of St. James' Lutheran, led the guests in some singing games and at the close of the program read pertinent suggestions written by guests and members on "Wouldn't it be wonderful if . . ."—MARY HAZELLE, Recorder.

TACOMA, WASH., CHAPTER—The Tacoma Guild held its annual Christmas music program Dec. 10, at the First Lutheran Church. The program consisted of organ and choir numbers. Evan Johnson and Miss Doris Helen Smith played organ compositions. The Lincoln High School *a cappella* choir under the direction of Margaret R. Goheen sang two groups of Christmas numbers. The Rev. Carl E. Rydell gave a short talk on Christmas. A business meeting and refreshments followed at the home of Miss Orpha Moser.—HOWARD LARKIN, Secretary.

YORK CHAPTER—The York Chapter held a Christmas party at the home of the dean, Mrs. Edythe Wareheim. Musical selections were given and carols were sung by the group. A business meeting was held and the dean appointed Frank Frysinger, Mrs. William Fisher and Mrs. W. G. Berkheimer to serve as a nominating committee. The chapter will continue to keep up the membership and DIAPASON subscriptions of members now in the armed forces. We had a Christmas gift exchange and Mrs. Edythe Wareheim served refreshments.—MRS. WILLIAM FISHER, Secretary; IRVIN MOORE, Registrar.

YOUNGSTOWN, OHIO, CHAPTER—Soft strains of Christmas music coming from a miniature church on the living-room mantel at the home of the Rev. Mr. and Mrs. Paul A. Adams set the tempo for the annual Christmas party held there by the Youngstown Chapter Dec. 3. Mrs. A. T. Simpson sang Christmas songs with Miss Emma Pauline Cook at the piano and the members sang carols with Dr. James W. Evans directing and Philip E. Bell as accompanist. As the climax to the program a technicolor sound film, "The Littlest Angel," was screened. Mrs. Adams, dean of the chapter, was assisted in entertaining by Mrs. Harold W. Vandersall, Mrs. Beryl S. Kinser, Mrs. Frank E. Fuller and Mrs. George H. Schoenhard. At the business session plans

were completed for the annual dinner for ministers, choir directors and members of church music committees, which will be an event of Jan. 28, with Donald Kettrig of Pittsburgh as guest speaker.—JULIA C. SOONER, Secretary.

LEXINGTON, KY., CHAPTER—The Lexington Chapter met Dec. 11 at the home of the dean, Mrs. Ruth Fife. There were eleven members present and the business meeting was presided over by Mrs. Lela Cullis. Following the short business session, an interesting paper on "Campanology" was read by Mrs. Jo Rena Stallard. At the close of the program the members enjoyed a Christmas party. Assisting the hostess were Mrs. Martin Click and Mrs. Stallard.—MRS. PAUL WESTCOTT, Secretary.

MASSACHUSETTS CHAPTER—A program of classical proportions was presented at the Church of the Advent, Boston, Nov. 26 by Mary Crowley Vivian, F.A.G.O. It was a treat to hear Mrs. Vivian again after an absence of several years from the Boston area. Her recital was played with sensitivity and awareness of the many tonal possibilities of the large Aeolian-Skinner organ. . . . A service using the 1952 Guild test pieces for the choirmaster A (Protestant) examination and the A.A.G.O. certificate was held at Marsh Chapel of Boston University Dec. 10. The chorus of twenty-seven, recruited especially for the occasion was conducted by Samuel Walter, A.A.G.O., Ch.M., university chapel organist. It represented the first effort of the newly-formed Guild student group at the college of music. The service was played by H. Winthrop Martin, organist of the Wellesley Congregational Church. The organ test pieces were played by Herbert Irvine, A.A.G.O., organist of the Eliot Church of Newton.—H. WINTHROP MARTIN, Registrar.

HARTFORD CHAPTER—The last meeting of the Hartford Chapter's workshop series was held Nov. 19 in the First Congregational Church, Meriden, with James R. Weeks, organist, as host. After a turkey dinner the organists served as choir singers and were directed by the evening's guest, Vernon de Tar, well-known New York organist, who introduced some old and new music for adult choirs. . . . On Dec. 4, at the South Congregational Church in New Britain, Catharine Crozier, concert organist and instructor in the Eastman School of Music, played pieces by Simonds, Howells, Dupré, Bach, Karg-Elert, Langlais, de Maleinreau, and Liszt. George Swanson, organist and host, held a reception afterward for the Guild members to meet Miss Crozier. . . . The chapter is interested in a recent announcement by Austin Organs, Inc., who plan to give three prizes—\$25, \$10 and \$5—to the winners in the young organists' contest to be held next April.—DUANE R. BASSER, Publicity Chairman.

CENTRAL NEW JERSEY CHAPTER—Mrs. Nan Rednor, women's program director for radio station WBUD, interviewed Dean Albert Ludecke, Jr., Elsie Gebhardt, past dean, and Helen Huston, Radio Chairlady, on the "Nan About Town" program Dec. 11. The topic for discussion on the thirty-minute program was "The Origin of the Central New Jersey Chapter, A.A.G.O.; its Functions, Objects, Activities, and Services rendered to the Community." Dean Albert Ludecke, Jr., choirmaster and organist of Trinity Cathedral, Trenton, presented his boy choir in a Christmas carol program, which included the French carol "Bring a Torch, Jeanette, Isabella" and "Gesu Bambino." Yon.—GERTHUE BERGEN, Registrar.

OKLAHOMA CITY CHAPTER—The chapter met Dec. 3 in the First Christian Church for dinner. The Christmas season was observed in the table decorations—candles and poinsettia tablecloths. Hosts for the dinner were Mary Elizabeth McCray, Mrs. Virgil Forester, Fern Parsley, Jerry Whitten, Mrs. C. C. Hamilton and DeWitt Kirk. The program, to which the public was invited, followed the dinner. It was under the direction of William Lemonds.—MRS. R. G. McDONALD.

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News of the A.G.O.—Continued

A.G.O. STUDENT GROUP ORGANIZED IN SPARTANBURG, S. C.



A STUDENT GROUP OF THE American Guild of Organists has been organized at the Converse College School of Music, Spartanburg, S. C., under the sponsorship of the South Carolina Chapter. The faculty sponsor is Miss Rachel B. Pierce, F.A.G.O., professor of organ at Converse. The group numbers nineteen and the officers are: President, Ruth Anne Johnson; secretary, Bette Hannah; treasurer, Rebecca Beam. Dec. 5 the group presented a program of Christmas organ music at the Episcopal Church of the Ad-

vent. This will be followed by monthly meetings during the school year. Those in the picture are: Front row, Jean Woods, Barbara Paine, Frances Collins, Margaret Maxwell, Ann Ratterree and Ann Huie; second row, Nancy Carroll, Frances Kirkwood, Margaret Gaston, Bette Hannah, Miss Pierce, Rebecca Beam, Jacquelyn Brownlee, Virginia Leeland and Betty Finn. Absent when the picture was taken were Myrtle Bennett, Joyce Harrell, Floride Guldridge, Flora Furr and Ruth Anne Johnson.

Marilyn Mason in Messiaen Work.

Not often can one hear Oliver Messiaen's "The Nativity of the Lord" presented in its entirety, still less often when played with the technical surety and musical penetration which marked Marilyn Mason's superlative performance of this challenging work Dec. 12 at Holy Trinity Church in Brooklyn.

Snaps judgments on Messiaen's music are valueless. The idiom sounds strange, even confusing at first. It calls for repeated hearings and patient study. In a sense only those who can interpret Messiaen with Marilyn Mason's mastery are qualified to judge his art. The nine movements or "meditations," each presenting a vivid and colorful suggestion of a significant moment or aspect in Christ's coming to dwell among men, reveal tremendous power and imagination; they are by turns programmatic, pictorial, even impressionistic, though not in the manner of Debussy.

Like him or not, one cannot ignore Messiaen as a composer or condemn his music through ignorance. On the other hand, for Poulenc to say: "Rid of commentaries, this music is simply very beautiful music" is to beg the question. Not only has Messiaen himself published a book entitled "My Musical Language," but he finds it necessary to preface "La Nativité du Seigneur" with a lengthy explanatory note, analyzing stylistic elements—transferable modes and their resultant chords, pedal points, ornaments, extended appoggiaturas, fractional note-values, etc.—from the theological, instrumental (regional) and musical viewpoints! In spite of Messiaen's meticulous comments, the question remains: Is he successful in his purpose? There is at times pitiless repetition of phrases or chord-sequences. One cannot doubt his emotion and sincerity, but one wishes for a certain architectural firmness; there are too many sudden stops with violent dynamic contrasts. The Messiaen formulae become too familiar through such frequent recurrence.

Miss Mason played these heaven-storming pieces with obvious liking, giving them a performance of surpassing eloquence on the splendid Holy Trinity organ. It was indeed a pleasure to listen to an artist who places her great virtuosity entirely at the service of the composer.

SETH BINGHAM.

Germani Plays New Möller
in St. Matthew's Cathedral
for Guild in Washington

The December meeting of the District of Columbia Chapter was held Dec. 4. Brief in business and long in inspiration, it began in St. Matthew's Cathedral with an organ recital by Fernando Germani, first organist of St. Peter's in Rome. Guild members surrounded by 1,200 other listeners thrilled to the tones of the new four-manual Möller of forty-three ranks, recently installed in the cathedral. After a performance which displayed the resources of the instrument, Gene Stewart, organist and choirmaster of St. Matthew's, and his choir closed the service with the Benediction hymns, beautifully sung.

Next we proceeded, undaunted by steady rain, to the St. Matthew's Cathedral Club for our annual birthday party. This year we are 41 years old and a beautiful cake magnificently and appropriately decorated with golden notes, surrounded by wax replicas of red-robed choir boys and topped by a little organ, presided over by another red-robed cherub labeled "Germani," caught and held the attention as one entered the ballroom. It was while waiting for the guest artist to appear that a brief business meeting was held. The receiving line was formed and all had the pleasure of greeting not only the gracious Germani, but also Messrs. Daniels and Ridgely, vice-presidents of the Möller Company, and Euge E. Poole, one of their sales representatives. Msgr. Cartwright, Dean Brice, and Mr. Tufts as introducer completed the line. Amid flashing of light bulbs Mr. Germani proceeded to the cake and looking not unlike the cheerful little cherub upon it. After a graceful speech by Dean Brice he picked up the knife and cut the first slice. With Mrs. Rawls to pour coffee and Mrs. Wilson to serve ice cream an air of festivity was created. Guild members felt that it was a most inspiring and satisfying occasion and are indebted to M.P. Möller, Inc., for underwriting the recital, and to Mrs. Tufts and her committee for planning the party.

BERNICE G. FRASER, Registrar.

Germani Guest in Milwaukee.

Nearly 1,500 music-lovers were seated Dec. 2 in the St. Joseph Convent Chapel, Milwaukee, for the second in the series of artist recitals sponsored by the Wisconsin Chapter of the Guild, plus the whole-hearted cooperation of the sisters of the Order of St. Francis, stationed at the convent. Mr. Germani's playing of a most interesting program was a complete joy, both to hear and to watch.

While in the city Mr. Germani was a guest of the sisters at the Sacred Heart Sanitarium. Several informal dinners were given, so that groups of local organists and friends might meet the artist. An informal reception was held immediately after the recital. A small group was then invited to an excellent dinner served by the sisters, which in turn was followed by a program played by the nuns' orchestra—a goodly group of strings, with the organ providing the other orchestral voices.

DONALD L. PALMER, Secretary.

New Hampshire Chapter's Birthday.

The New Hampshire Chapter entertained its members Dec. 10 with a two-in-one party—birthday and Christmas—at the South Main Street Congregational Church, Manchester, N. H., with Mrs. Bertha Watson as hostess. In honor of the chapter's birthday a beautiful decorated cake with five candles graced the refreshment table and a handsome Christmas tree was provided. Members brought "white elephant" gifts for which lots were drawn, providing much hilarity.

Norman Fitts, founder of the chapter and its first dean, was present and told briefly how the chapter came to be started and some of the ups and downs of the first years. The incumbent dean reviewed the past year's activities, calling attention to the number of new members and several reinstatements and discussing briefly events scheduled for early in the new year. Musical charades and games were led by Mrs. Florence Doe.

The January meeting will be devoted to a round-table discussion of the examinations.

ROBERT K. HALE, Dean.

Wicks Work Opened in Schenectady.

The Eastern New York Chapter held its December meeting Dec. 9 in conjunction with the dedication of a three-manual Wicks organ at the First Methodist Church in Schenectady. Plans are going forward for the Virgil Fox recital, scheduled for Feb. 7 at St. Peter's Episcopal Church in Albany. Following the meeting Guild members proceeded to the dining-room, where supper was served through the generosity of the church.

The evening event was co-sponsored by the chapter, for whom seats were reserved. The Rev. Edward Caruthers, minister of the church, officiated at the dedication service. The congregation filled the church. Charles Brand, blind organist, opened the dedicatory service. He played "Marche Religieuse," Guilmant; Prelude in E minor, Bach, and "Communion," Purvis. The Guild members followed the choir in procession to the front pews, singing "Lead On, O King Eternal" and "O Christ, for Thine Own Glory." The choir sang "Jesus, Joy of Man's Desiring," Bach, with Miss Ann Wheeler, a student in Scotia High School, oboist. When the concluding hymn, "Sing Praise to God Who Reigns Above," was sung, the choir and Guild members exchanged places for the recital to follow.

Miss Doris V. Francis, organist at Westminster Presbyterian Church, Albany, played for the opening group Bach's "Come, Saviour of the Gentiles" and "In dulci Jubilo" and Noble's "Chorale Prelude on 'Drumclog.' Then followed the Largo from Concerto No. 3 for two violins by Bach, with Anthony R. Stefan, instructor in the Schenectady Conservatory of Music and conductor of the Schenectady Symphony Orchestra, as first violinist, and Miss Kathleen Lansing, daughter of J. Stanley Lansing, accompanist and organist of the host church, second violinist, Stanley E. Saxton, professor of organ at Skidmore College in Saratoga Springs, played the Prelude from Wagner's "Parsifal" and Scherzo from Sonata in E minor, by James H. Rogers. Two Albany organists followed with a superb rendering of Liszt's Concerto No. 1 in E flat for piano, with Mrs. Elizabeth Riggs Conklin of Calvary Methodist as pianist and Mrs. Mary Ades of Trinity Methodist at the organ. The recital concluded with Mr. Saxton playing "Carillon," Sowerby, and Toccatina ("O Filii et Filiae"), Farnam. The organ has twenty-eight ranks of pipes.

GRACE M. VAN DEMARK, Registrar.

Choral Program in Niagara Falls.

The Niagara Falls Chapter sponsored a program of choral music by the Lutheran Motet Singers of Buffalo and organ and piano duets by Florence Tschabold Smith and Dorothy Upham Call on Nov. 19 in the First Baptist Church. Selections sung by the chorus, under the direction of Clara Mueller Pankow, were: "Rejoice, Rejoice, Ye Christians," Leonhard Schroeter; "Hosanna to the Son of David," motet for five parts, Andreas Raselius; "Let All the People Praise the Lord," Gallus Dressler; "The Searcher of Hearts" and Chorale from the motet "The Spirit also Helpeth Us," Bach; "Psalm 100" ("Jauchzet dem Herrn") for double choir, sung in German, Heinrich Schuetz; "Resonet in Laudibus," Jacob Handl; "Cantate Domino," Heinrich Schuetz; "Over the Hills Maria Went," five-part motet, Johannes Eccard; "Nunc Dimitis," Gretchaninoff; "Praise to the Lord," arranged by Christiansen.

The organ and piano duo are members of the Niagara Falls Chapter and Mrs. Smith is organist and choir director of the First Baptist Church. Their program included movements from the "Symphonic Piece" by Clokey ("Dialogue," "Romance," Scherzo, Intermezzo); also "Pavane," by Maurice Ravel, and Widor's "Humoresque."

Activities in Virginia Chapter.

The Virginia Chapter held its monthly meeting Dec. 11 in Grace and Holy Trinity Episcopal Church, with Dean Granville Munson presiding. A report was made on the conference-workshop held in Grace Covenant Presbyterian Church Nov. 26, when Paul Swarm and Val Jayne were the faculty. Thirty-six church organists from Virginia attended this school. Mr. Swarm taught improvisation, organ playing, rhythm, conducting and vocal technique.

Dr. James R. Sydnor, past dean, professor of sacred music in the General Assembly's training school and organist-director of St. Paul's Episcopal Church, presented a resume of the oratorio "Elijah." Dr. Sydnor gave an interesting lecture on how Mendelssohn adapted the Biblical story of the Hebrew prophet to the musical setting. He also told of its first performance at the Birmingham festival in England in 1846 and of its continuing popularity and success. The Guild adjourned to assist in the presentation of the dramatization of "Elijah" in the auditorium of the Mosque. An enthusiastic audience of nearly 5,000 saw one of the most spectacular performances ever given in Richmond. Alton Howell, past dean and minister of music of the Revelle Methodist Church, directed the production and Mary Anne Gray, sub-dean and minister of music of the First Presbyterian Church, served as accompanist.

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A.G.O. ENTERTAINS MINISTERS IN CHARLESTON, W. VA.



MINISTERS OF CHURCHES in the city and county were guests of the Kanawha Chapter of the American Guild of Organists at a dinner Nov. 26 at the Charleston Woman's Club. The dinner was an annual affair. Shown in the picture are, left to right, Rabbi Louis Cashdan of the Virginia Street Temple; Mrs. L. C. Kaufman Jr., chapter secretary; the Rev. Dean Bailey, assistant pastor of the First Presbyterian Church; Mrs. C. Bosworth Johnson, chapter dean; Dr. J. Henry Francis, regional chairman of the Guild; Mrs. John Mason,

chapter sub-dean; the Rt. Rev. Wilburn C. Campbell, bishop coadjutor of the Episcopal Diocese of West Virginia, and Dr. Frank Donaldson, pastor of the First Christian Church.

"This dinner affair has been an annual attempt to get a better association of the two professions in Charleston, W. Va., for some years," writes Dr. Francis, "but the program committee outdid themselves this time. More members were there and more clergy, and we had a most congenial gathering and an exceptionally good program to boot."

**FOR BINGHAM RETIREMENT
IS TIME FOR NEW ACTIVITY**

Seth Bingham, F.A.G.O., organist emeritus of the Madison Avenue Presbyterian Church, New York, from which he was retired on a pension last June, delivered a lecture on "Building a Choir Library" Nov. 27 before the Southern New England A.G.O. regional convention. Professor Bingham, who is vice-president of the Guild, national chairman of its expansion and convention committee and a member of the committee on examinations, does not regard retirement as a time for pleasant loafing. In addi-

tion to his private teaching and his classes in organ, theory and composition in Columbia University's music department, he directed the famous Negro choir at the Church of the Crucifixion in a performance of the Fauré Requiem Dec. 2 and played the overture to his suite "Baroques" and two movements from his recently published "Variation Studies" at St. Bartholomew's Church Dec. 9 in a special service for Yale alumni in which the Yale chapel choir took part and Mr. Bingham's Magnificat was sung by the St. Bartholomew's choir under Harold Friedell's direction.

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THREE-MANUAL DEDICATED
St. James' Westminster Church Has
Instrument of 1,808 Pipes—Fred-
eric T. Egner, Mus.D., Gives
the Opening Recital.

The Keates Organ Company of Lucan, Ont., is the builder of a three-manual instrument which was dedicated Nov. 11 at St. James' Westminster Church, London, Ont. Since its inception in 1945 the Keates firm has built a number of organs for Canadian churches and last year the volume of work made it necessary for the company to move from its former location in London to a much larger factory in Lucan.

The St. James' instrument has thirty-eight speaking stops and 1,808 pipes. Some pipework from an old Warren organ was utilized. The organ is divided in the chancel. The console is built of oak with interior key trim and stop jamb of highly polished mahogany.

The stop specifications are as follows:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tuba (from Choir), 8 ft., 61 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 12 pipes.
Diapason, 8 ft., 68 pipes.
Stopped Flute, 8 ft., 61 pipes.
Viola da Gamba, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 56 pipes.
Aeoline, 8 ft., 68 pipes.
Claribel Flute, 4 ft., 68 pipes.
Stopped Flute, 4 ft., 12 pipes.
Twelfth, 2 1/2 ft., 68 notes.
Piccolo, 2 ft., 12 pipes.
Mixture, 3 ranks, 183 pipes.
Cornopean, 8 ft., 68 pipes.
Oboe, 8 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

Diapason, 8 ft., 61 pipes.
Viole d'Orchestre, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Dolce, 8 ft., 61 pipes.
Wald Flöte, 4 ft., 61 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Tuba, 8 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Tremulant.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gedeckt (from Swell), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Bass Flute, 8 ft., 12 pipes.
Lieblich Flöte (from Swell), 8 ft., 32 notes.
Flute (from Swell), 4 ft., 32 notes.
Tuba (from Choir), 8 ft., 32 notes.
Trombone (prepared for).

The opening recital was played Nov. 14 by Frederic T. Egner, Mus.D., F.C.C.M. He was assisted by Mrs. Margaret Blake Adams, contralto, and Aileen Guymer, A.T.C.M., assistant organist of the church. Organ numbers were: Festival Overture, Flagler; Toccata and Fugue in D minor, Bach; Sonata in D minor, Op. 148, Rheinberger; "Funeral March and Hymn of the Seraphs," Guilmant; "Capes Trinity and Eternity," "Lake Louise" and Toccata on a Bell Theme, Egner.

Dr. Egner became organist of St. James' in March, 1950. The church, which seats 750, was full for his recital.

MARGARET WEBER PLAYED the organ for a performance of Mozart's Requiem Nov. 18 at the Toledo Museum of Art. This was a memorial concert in the peristyle honoring the war dead of Toledo and area. Miss Weber also accompanied a performance of Clokey's "When the Christchild Came" Dec. 9 at St. Paul's Methodist Church, Toledo.

WILLIAM J. TUBBS, well-known London, England, recitalist, was heard in a series of five programs at Holy Trinity Church, St. Marylebone, in November and December. The first half of each program was devoted to compositions by Bach.

MARIE SCHUMACHER



MARIE SCHUMACHER is the new organist and director of music at St. Paul's Episcopal Church, Westfield, N. J., where she began her duties Nov. 5. Miss Schumacher went to St. Paul's from the Church of St. Mary the Virgin, New York City, where she was on the music staff for more than three years.

Miss Schumacher, a native of Pennsylvania, is a graduate of the Peabody Conservatory of Music in Baltimore and studied organ with Virgil Fox, Charles M. Courboin and Ernest White. In Baltimore she was organist at the Mount Vernon Place Methodist Church. Upon graduation from the conservatory she went to New York City to accept an appointment to the faculty of the Pius X School of Liturgical Music and Manhattanville College.

Among organ enthusiasts Miss Schumacher has become known for her recitals throughout the country and especially for those on the organ at the Church of St. Mary the Virgin. She has been heard in broadcasts of organ music from station WNYC. At St. Paul's Miss Schumacher directs a choir of men and boys as well as a church school choir of girls.

MRS. HALLAM'S COMPOSITIONS

PLAYED IN ENGLISH CHURCH

Compositions by Mrs. Lily Moline Hallam were played at the high midnight mass Christmas Eve in the Cathedral of SS. Mary and John in Wolverhampton, England. The guest organist for the service was A. V. Gladwell, F.R.C.O. He played these pieces by Mrs. Hallam: "Osannare," "Dance of the Gulls," Chorale and Fugue, "Prayer and Cradle Song," First and Second Movements and Toccata from Sonata.

Mrs. Hallam is organist of the Second Church of Christ, Scientist, in Long Beach, Cal. She was a founder of the Chicago Club of Women organists and for many years a well-known Chicago organist.

CHURCH MUSIC CONFERENCE
AT EVANSTON FEB. 18 AND 19

A midwinter conference on church music will be held Monday, Feb. 18, and Tuesday, Feb. 19, in Lutkin Hall on the Evanston campus of Northwestern University, under the direction of the department of church music of the school of music. Canon Edward N. West of the Cathedral of St. John the Divine, New York City, will lecture on "The Relationship between the Clergyman and the Minister of Music" on Monday afternoon at 3, followed by a panel discussion. Robert Noehren of the University of Michigan will give a recital Monday evening, Feb. 18, in Lutkin Hall. Tuesday evening, Feb. 19, the Northwestern A Cappella Choir and Chamber Orchestra, assisted by Dorothy Lane, harpsichordist, will

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"What is more, his impressed, pleased, and sympathetic audience never let up until the very end, as it listened intently to his authoritative, musicianly, and often inspired presentation of an all-Bach program—a labor of love and a tour-de-force at once.

"Because he had chosen so well among the mas-

ter's works and so nicely ordered them, the distinguished organist's program was a thoroughly stimulating and revealing one. Truly, here was stature and know-how.

" . . . It can be written here that the poise, comprehensive technique, control, and dextrous and ingenious use of the manuals, pedals, and registration, as well as the insight, musicianship, and style which Mr. Howes amply displayed last evening showed decided artistic and musical maturity."

RODOLPHE JANSON-LAPALME
Lawrence Tribune, July 28, 1951

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*A Monthly News-Magazine Devoted to the Organ and to Organists and Church Music.**Official Journal of the American Guild of Organists and of the Canadian College of Organists. Official Organ of the Hymn Society of America.**S. E. GRUENSTEIN, Editor and Publisher**Editorial and Business office, 1511 Kimball Building, Wabash Avenue and Jackson Boulevard, Chicago 4, Ill. Telephone: HArrison 7-3149.**Subscription price, \$1.50 a year, in advance. Single copies, 15 cents. Back numbers more than two years old, 25 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.**Advertising rates on application.**Items for publication must reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month. For routine news, recital programs, etc., the closing date is the 15th.*

CHICAGO, JANUARY 1, 1952.

On the Threshold of 1952

For all of its readers THE DIAPASON wishes a happy new year. And as the rush of Christmas music is over when this issue reaches you a wish for a merry Christmas holiday is added. This goes to young and old, those who have been receiving this publication for as many as perhaps forty years and those who have been added to the lists within recent months—those who have attained high rank as church musicians or as concert performers and the many who serve in small churches, in out-of-the-way places, but whose labors are just as important as the work of those with greater fame.

Unfortunately as 1952 is about to begin it is difficult to visualize in the world situation indications that the happiness we wish one another will be made a reality. The nations are still raging, we are in the midst of wars and in the threatening shadow of perhaps greater wars; we are ridden with taxes, with inflation and with all the other consequences of being obliged to devote the resources of the nations to destruction rather than to the promotion of the well-being of the individual and the comforts for which the human race strives. Yet, though "this world with devils filled should threaten to undo us," as Luther wrote, we will not fear.

What was expressed at the beginning of 1951 still is true. Looking back over twelve months we find that the organist's profession and the organ building industry have continued to prosper and probably this will continue as long as even a nominal peace exists. Many new instruments have been installed and the factories are busy at the turn of the year finishing accumulated work. Unless additional restrictions on the use of materials that go into the making of organs put a halt to present activity it will take all of 1952 to complete contracts already closed. It is evident at the same time to all who concern themselves with church music that the profession is gaining steadily in recognition. More and more churches are placing greater emphasis on their music and are engaging full-time organists and choir directors. All of this means a wider realization of the value of music to the religious service. Salaries also have been on the upgrade, although not in proportion to the increase in the cost of living. One need only revert to, say, 1910 in our files to become cognizant of the advancement made in the character of recital and service programs and in the design of organs.

To voice the hope that bolsters our spirits may we quote what is as true to-

day as on Jan. 1, 1951: "What we can do is never to abandon hope that the forces of evil eventually will meet their Waterloo, as they always have; to tighten our belts and continue with our daily work, comforted by the conviction that the nation's strength lies as much in its faith as in its military forces, and that the church musician is doing as much to keep that faith alive as anyone. In two previous world wars victory has been achieved, and while it requires blood and sweat to overcome communism and other Pagan ideologies, history is bound to repeat itself and the Stalins will go the way of the Hitlers."

And may none of us forget that the work to which the church musician is devoted is one that promotes peace, strengthens faith and ever serves to keep alive religion and art, the bulwarks against war and confusion.

Hymn Festivals

Any individual or organization that promotes interest in hymn singing and the preservation of the church's hymns is rendering an invaluable service to religion. Ever since the beginning of Christianity there has been emphasis on this and in nearly every church attention is directed to it at the communion service when the Biblical account of the Lord's Supper closes with the words: "And when they had sung a hymn they went out into the Mount of Olives."

Too often congregations and ministers—and especially organists—do not realize the importance of hymn singing as the principal act of participation of the people in the service. Anyone, therefore, who devotes his energies to encouraging hymn singing in a practical manner is making a distinct contribution to worship. And no person today is working more enthusiastically along this line than Reginald L. McAll, Mus.D., chairman of the hymn festival committee of the Hymn Society of America. Through the influence of that society and Dr. McAll hymn festivals have been held in many parts of the country. Individual churches have arranged special services and churches and choirs have united to sing the old classics of hymnology and to learn new hymns and tunes.

As previously reported in THE DIAPASON, the Hymn Society has published as its sixteenth paper a pamphlet of twenty-eight pages entitled "The Hymn Festival Movement in America," prepared by Dr. McAll. This contains many timely suggestions to churches and organists that wish to hold festivals of this kind, with sample service lists, and a review of the entire movement. Three general types of festivals are described—the thematic type, a regular service in which hymns receive major emphasis; the topical form, in which a certain classification of hymns is used; and the demonstration type, which is in reality a congregational hymn rehearsal.

In introducing his essay Dr. McAll gives this conception of a hymn festival: "A hymn festival may be defined as a service of divine worship in which spiritual truths are expressed and celebrated chiefly through hymns. In addition to this primary aim, it can promote virile and meaningful congregational singing of familiar and unfamiliar hymns and tunes. *** The emphasis throughout being on congregational participation, the present hymn festival movement is, in part, an attempt to raise the quality and significance of the hymns employed each Sunday."

"The present heritage of Christian hymns has come from many sources," the author points out, "and we are now rediscovering it. Never has there been such a wealth of available hymns as at the present time. Modern hymnological research and the encouragement of hymn writing have produced hymnals containing far more sound material than any one congregation may hope to assimilate; but a combination of hymnic knowledge with

continued exercise by actual singing will aid in its exploitation."

The hymn festival movement is fully as important to church music as organ design or the organization of multiple choirs—or, for that matter, anything in connection with the church service.

Spitta's Work Republished

Every student seriously interested in the life and works of Bach will welcome the republication in English of Philip Spitta's "Johann Sebastian Bach; His Work and Influence on the Music of Germany." This celebrated three-volume work, which is bound in the present edition as two volumes, was translated by Clara Bell and J. A. Fuller-Maitland. It has been out of print for several years and for a time was available only in the market for rare books. The new edition is being published simultaneously by Novello & Co., Ltd., in London, and Dover Publications, Inc., in New York.

"The uniqueness of Spitta's insight," writes Paul H. Lang, "was his realization of the greatness of German baroque music and his virtual discovery of Buxtehude, Pachelbel and a number of other great composers." The forms and types of composition developed in the baroque era are discussed in detail and performance practice is fully described. One hundred and seventy-eight pages are devoted to the enthralling story of the Bach family. Arthur Mendel has stated that "this work contains the bulk of Bach's own letters and documents, the most generous collection of documents concerning Bach contained in one book in German, and selected specimens of contemporary criticism."

In the words of the eminent Bach scholar Charles S. Terry, "only those who have traveled closely and continually over the same ground can fully realize the stupendous task that Spitta accomplished."

New York Recital by Nita Akin

Nita Akin was presented in a recital at the Central Presbyterian Church, N.Y. City, Nov. 13. This was the second recital in the series under the direction of Hugh Giles, minister of music at the church. Miss Akin revealed herself as a player of sensitivity, sincere musicianship and an enthusiastic feeling for the task at hand. Though in the attempt to communicate this enthusiasm this listener felt the sacrifice of detailed approach to the music, which showed in extreme *tempo* and excessive registration; but the overall effect was one of conviction.

The program opened with the Trumpet Fugue of Bach. A highlight of the evening was a sparkling performance of "The French Clock" of Bornschein. The last two movements of the Reubke "Ninety-fourth Psalm" concluded the recital. They were played with sweep and drama. The Psalm itself is one of the greatest songs in the Psalter. The text opens with a great congregational lament, a cry for help to the "God to Whom vengeance belongeth." It is marked by the distinctive question "How long?" and proceeds to describe the evil activities of certain arrogant men—those who use their power to exploit the poor and those who exult in triumph over "the widow, the stranger and the fatherless." The latter half of the Psalm seems to express the Psalmist's inner turmoil and anxiety, and in this deep distress comes his experience of the comfort of God. Finally, in sharp contrast, the mood changes from one of lament to one of absolute certainty. The Reubke setting is one of power and drama. It completely fulfills the text.

MARILYN MASON.

A CASH PRIZE of \$100 is offered for the best hymn submitted in a sesquicentennial hymn contest sponsored by the Board of National Missions of the Presbyterian Church in the United States of America. The hymn should be suitable for the celebration of the 150th anniversary, which will begin with the meeting of the General Assembly in New York City in May. The contest is not limited to members of the Presbyterian Church. Although the committee has selected the Welsh hymn-tune "Joanna," which is number 66 in the Presbyterian Hymnal, as an air to which stanzas may be set, original music will be considered or adaptations of a classic form. For entry blank write to the Office of Education and Publicity, Board of National Missions of the Presbyterian Church in the United States of America, 156 Fifth Avenue, New York 10, N. Y. The contest closes Feb. 1.

Looking Back into the Past

Forty years ago the following news was recorded in the issue of Jan. 1, 1912—

The American Guild of Organists was giving a noteworthy series of recitals in New York. Among those who played were Warden Frank Wright, Dr. John Hyatt Brewer, Dr. William C. Carl, H. Brooks Day, Warren R. Hedden, Lawrence J. Munson and Samuel A. Baldwin.

THE DIAPASON made note of a request sent to the representative of an organ firm, which read as follows: "Will you kindly put me in touch with an *artistic organ player* for our theater? I want someone whom you can recommend very highly as an *artistic faker, without a peer*. If you know of such a party please put me in touch with him." We have no record of who won the job.

Palmer Christian, organist of the Kenwood Evangelical Church, Chicago, and Miss Lois Wilkinson were married in Kankakee, Ill., Nov. 21.

Twenty-five years ago the following news was recorded in the issue of Jan. 1, 1927—

Philipp Wirsching, for many years an outstanding figure among the organ builders of America, died Dec. 10, 1926, at his home in Salem, Ohio. Mr. Wirsching was born in Germany in 1858.

America was awaiting a visit from Louis Vierne, who was coming to give recitals in all parts of the country. Jan. 25 he was to be guest at a reception by the Guilmant Organ School, with Dr. William C. Carl as host, and Jan. 27 the A.G.O. planned a dinner and reception for the noted French organist.

Twenty years ago the following events were recorded in the issue of Jan. 1, 1932—

The stop specification of a five-manual organ just completed at Curtis Institute of Music, Philadelphia, by the Aeolian-Skinner Company was presented.

In an effort to unite the organ industry to meet present conditions and to cooperate with government authorities in the war emergency, a number of organ builders met Dec. 8, 1941, at Ann Arbor, Mich., and reached a decision to organize their forces. Eight of the principal firms manufacturing organs were represented by their presidents or other officers and assurances of cooperation in the movement were received by letter or telegram from four others.

WORKS OF C. GRIFFITH BRATT

PLAYED BY TWO ORCHESTRAS

Two premier performances of works by C. Griffith Bratt took place recently in Boise, Idaho. The Boise Symphony Orchestra, under the direction of Henry Von der Heide, played Mr. Bratt's "Elegy." This composition, dedicated to those who made the supreme sacrifice in world war 2, is scored for muted strings, solo flute, solo trumpet and timpani. It was composed in September, 1945, while Mr. Bratt was on duty with the navy. A slight revision of the work was made last summer. The response by the Boise audience was enthusiastic. The initial performance was followed a few nights later by a recorded broadcast of the composition over Boise's Columbia outlet, station KDSH.

A few days after the performance of the "Elegy" the Boise Junior College Chamber Music Players played Mr. Bratt's Quintet for clarinet and strings. The three movements of this work are marked "Fast," "Pastorale" and "Lively." The Pastorale, relying heavily upon the Dorian mode, was especially well received. Radio station KDSH also broadcast a recording made during the performance.

These performances marked the fourth successful premiere of compositions by Mr. Bratt within the last seven months. "Is There No Voice?", a choral composition for women's voices and piano, was performed at the National Federation of Music Clubs convention in Salt Lake City last May. During Boise's music week Mr. Bratt directed the Boise Junior College choir and orchestra in the first performance of his "To Music."

Mr. Bratt is head of the music department of the Boise Junior College and organist-choirmaster of St. Michael's Episcopal Cathedral.

BACH A RUSSIAN "FIRST"

RECORD CROWD HEARS WORK
AT BATON ROUGE, LA., CHURCH

The largest crowd ever to attend a musical performance at the First Presbyterian Church of Baton Rouge, La., was present Nov. 11 when Dana Beashler conducted a chorus of sixty voices and the Louisiana State University Symphony in Lamar Stringfield's cantata "Peace." This was the first performance of the work in that section of the country. Mr. Stringfield, a North Carolina composer, was commissioned to write the cantata in 1949 by the choir of the New York Avenue Presbyterian Church, Washington. It was originally planned as a Christmas cantata.

"Peace" was the third choral presentation at the Baton Rouge church this fall. Other works performed were Mendelssohn's "Hear My Prayer" and Bach's "Reformation Cantata." In December Mr. Beashler directed two evenings of music by American composers, "The Messiah" and a Christmas pageant in the Greek theater manner.

Mr. Beashler was minister of music for eleven years during Dr. Peter Marshall's pastorate in the historic New York Avenue Presbyterian Church, Washington, D. C. He moved to Baton Rouge in 1950 after the death of Dr. Marshall.

WALTER EICHINGER OPENS

REUTER ORGAN IN YAKIMA

Walter A. Eichinger, M.M., F.A.G.O., was the recitalist Nov. 27 at the dedication of a four-manual Reuter organ in the First Methodist Church, Yakima, Wash. The instrument, which contains great, swell, choir and echo divisions, was designed by the firm of Balcom & Vaughan and built by the Reuter Organ Company. For his program Mr. Eichinger chose the following: Trumpet Tune and Air, Purcell; "Jesu, Joy of Man's Desiring" and Toccata and Fugue in D minor, Bach; Preludio, Corelli; Prelude and Fugue in G minor, Dupré; Pastorale, Franck; "A Christmas Cradle Song," Poister; "Rhythmic Trumpet," Bingham; Meditation on an Ancient Hymn-tune, McKay; Finale from Symphony, Viern

In its issue of Nov. 9 the *Providence, R. I., Journal* reprints the article by Mrs. Sarah L. Laubenstein published in THE DIAPASON, October issue, which was a fantastic biography of Johann Sebastian Bach (the "Great Bakovsky"), as it might have been written for *Pravda*. The picture is a reproduction of a cartoon made by the artists of the *Journal* to accompany the article.

FIVE EVENTS IN DECEMBER
AT DR. DICKINSON'S CHURCH

There were five special musical offerings in December under the direction of Dr. Clarence Dickinson at the Brick Presbyterian Church in New York. Oratorios included "The Messiah" Dec. 2, Bach's Christmas Oratorio Dec. 9 and Saint-Saëns' Christmas Oratorio Dec. 16. Dr. Dickinson's choir was assisted by violin, cello and harp in a program of carols of many nations Dec. 23. Buxtehude's "Twilight Music," with full choir, two violins and organ, was heard on New Year's Eve.

WORSHIP

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ALFRED GREENFIELD

Conductor
Oratorio Society of New York
Chairman, Department of Music, University College—New York University

Changes 1500 to 1950 in Organ Character Answer to Critics

[Mr. Pigott is by profession an engineer, widely recognized in his chosen field. Recently he was elected president of the American Society of Mechanical Engineers. He is the writer of many technical papers and the holder of about thirty patents. Mr. Pigott is an amateur organist and has made the study of organ design a hobby over a number of years. A picture and sketch of him appeared in the August issue of THE DIA-
PARSON.]

By R. J. S. PIGOTT

By R. J. S. FIGOTT

Some ten years ago the writer began collecting material to study the changes in organ character that had taken place over several centuries. The purpose was twofold—first, to obtain for the first time an authoritative study on organ constitution for comparative purposes and, second, the hope of settling in a factual way the purposeless and generally silly arguments about the so-called "classic" and "romantic" types. This study covers 985 organs from 1500 to 1950 inclusive, comprising 39,713 voices (actual pipe content) and 45,203 total stops, including extensions, borrows and percussions. In one group are the German, Dutch, Danish and Swedish organs (called for short German), which have followed an identical pattern; then French, English and American. No data have been collected on Spanish and Italian organs.

The period before 1500 has not been included as organs were then below the level where any satisfactory and reliable comparisons could be made. Pedal organs were absent or rudimentary. The study covers a satisfactory number of organs of each class—two, three or four-manual and larger, and of each nationality group. There are fifty-three organs in the period 1500-1700, ninety-six for 1700-1800, 318 for 1800-1900, 102 for 1900-1930, 416 for 1930-1950. There are 343 German organs, 58 French, 138 English and 446 American; 241 two-manual, 512 three-manual, 232 four-manual or larger. This number of organs is certainly large enough to give good averages for any kind of classification.

For comparison of the old-time organ with the modern it is necessary to place some reasonably supported value on an extension or a borrow. By extension is meant the addition of twelve pipes (or fewer) to get a stop at another pitch than the original. A "borrow" is a stop playable on more than one clavier by duplexing, with no additional pipes. A "borrow" extended is a manual stop borrowed to the pedal or another manual at another pitch by the addition of twelve or more pipes and not used at the same pitch as the original manual.

To ascertain the real value of an extension, we have two methods of approach—the number of speaking pipes and the audible loudness of the chord. Too many people not familiar with technical acoustics assume that the loudness of a note will be in proportion to the number of pipes speaking. This assumption is, however, miles away from the truth. The audibility or loudness of a sound is roughly proportional to the logarithm of the intensity (energy). So if two soft pipes, such as dulcianas or salcionals (5-10 decibels) are sounded together, their total loudness is only about 40 per cent more than one, and it takes five pipes or so to double the loudness. As the loudness of the individual pipe increases this effect is more and more pronounced. Doubling a sturdy diapason or trumpet (60-70 decibels) only raises the loudness 12 to 14 per cent, and it would take about fifty to double the loudness. A good illustration of this effect is that of the orchestral trumpet. Any trumpeter can produce a tone of at least 80 decibels loudness. If the loudness were additive arithmetically, the total loudness of two together would be 160 decibels, and the two trumpeters could not stand it, as pain in the ear begins at about 120 decibels. Actually the loudness of the two trumpets sounding 80 decibels each is only about 92 decibels for two.

Returning now to our extension problem, the writer investigated five to eight note chords. For an eight-note chord, with 8-ft. and 4-ft. ranks sounding, there will be sixteen pipes speaking, five of which may be doubled between the ranks. If the 4-ft. stop is obtained by extension, the

five doubles are eliminated and only eleven pipes are speaking; thus only 69 per cent of the pipes are in use as compared to two separate ranks. But applying the actual values for doubled notes in accordance with all the foregoing, we find the loudness of the "extended" chord compared to the "straight" chord is about 88 per cent for a dulciana or salicional and ninety-three for a diapason. For a five-note chord the values are even higher—93 and 96 per cent respectively.

Bearing in mind that the human ear can barely detect changes of loudness of about 10 per cent, most of these combinations would be indistinguishable between full ranks and extensions. You can check this situation very easily for yourself; draw an 8-ft. flute and a 4-ft. flute of as near the same strength and quality as you can pick. Play an eight-note chord and then put off the 4-ft. stop and add the super-octave coupler and play the chord again. Do the same thing with diapason and octave (only it will be best to use the second diapason on the great against the 4-ft. octave as they will be more nearly the same loudness). You may be astonished at the very small difference. If we now apply the same calculation to a twofold extension, 4-ft. and 2-ft., or 16 and 4, we find that twenty-four pipes would be sounding for an eight-note chord, six of which would be doubled and two tripled. With the extension fourteen pipes would be sounding, or 58 per cent. But the loudness comes out 84 per cent of the independent stop loudness for dulcianas and 89 per cent for diapasons. For the five-note chord the values are 91 and 95 per cent. This can be checked at the organ by the same way as the single extension by using super and sub couplers. There will of course, be greater difficulty finding stops at both 4-ft. and 2-ft. or at 16 and 4 that match the 8-ft. in loudness.

4 that match the 8-ft. in loudness. One other condition must be noted: In nearly all cases except some of the classic type positivs, the 4-ft. and 2-ft. stops are voiced softer (smaller scale) than the corresponding 8-ft. stops; the extensions (which are exactly like super and sub coupling for the individual unit stop) may result in a tone somewhat too bright. By extension we lose some of the freedom of the 4-ft., 2-ft. and 16-ft. against the 8-ft. In many cases stops such as stopped flutes and dulcianas are unitized to provide 16, 8, 4, 2- $\frac{2}{3}$, 2 and 1- $\frac{1}{3}$ -ft.; the reduction of loudness and the change of quality may, in some circumstances, not be wholly satisfactory. In view of all the foregoing considerations the writer adopted a value of two-third voice for each extension. This value seems conservative in view of the figures above.

The situation in extensions in the pedal is entirely different. Here there will not be over two notes played and generally only one, so that elimination of doubling by extension is of no appreciable importance. Further, the restriction of no change of quality or strength is not of much importance, since the pedal is most of the time largely covered by the manual notes, and a little extra strength in 8 and 4-ft. stops means almost nothing. Therefore pedal extensions have been rated as full voices.

not be in use on the manuals. In fact,

ensemble the pedal note of such a borrowed stop is probably doubled on the manuals by the couplers.

For the reason, therefore, that a pedal borrow adds effectively only to the partial ensembles, but not to full ensembles, the writer has considered it fair to assign a value of one-half a voice to a pedal borrow; there are many who feel that pedal borrows are more valuable than half a voice. Borrowed used at 8-ft. on the manual, extended down and used at 16-ft. on the pedal, are rated the same as pedal extensions—a full voice—since the note is not doubled by the manual and an additional pipe is sounding.

For the purposes of classification, mutations have been divided into lower and upper mutations. Everything below 2- $\frac{3}{4}$ -ft. is reinforcing the 16-ft. pitch and is included in lower mutations; 2- $\frac{3}{4}$ and higher reinforce principally the 8-ft. pitch. Above 2-ft. the few 1-ft. stops and the very few $\frac{1}{2}$ -ft. stops have been included in upper mutations, even though they are octave pitches.

For appraising the general tone quality it has been found desirable to provide five groups—diapasons, flutes, strings, horns and reeds. In the diapason class are included the dulciana (as an echo diapason, see Hunt), geigens, horn diapasons, stentorophones; in the strings are included the celestes; the horn group (so named merely for brevity) covers much of what Audsley would call "free organ tone." It comprises gemshorns, *erzähler*, keraulophones and the "prominent twelfth" group—quintatens, quintadenas and the like; this group receives all that cannot be clearly classified in the other four. With these conventions set up, a fair examination of the data for pitch and quality distribution can be made.

Looking over the data in table I, it is found that the "German" group did not change materially from 1500 to 1800 and we could therefore consider adopting the average of all "German" organs from 1500 to 1800 as our standard for the "classic" organ. Some writers have claimed the "romanticizing" of the organ began with Abbe Vogler, but the data collected for this study do not show any material change before 1800—fifty years after Bach's death. The writer's own data and tables have been calculated to 0.1 per cent, but this is really an imaginary accuracy, since individual organs in any one period, in any one national group, vary several per cent in each pitch and tone quality. Consequently the boiled-down data presented in table I are given only in whole per cent, which is quite good enough.

Only the French and German groups are shown for the 1500-1800 period for two reasons: The Commonwealth period up to the Restoration saw most of the old English organs destroyed and we have little information on them; in America no appreciable number of organs existed before 1800. It is interesting to note that the French organs of the early period paralleled the German group quite closely as to pitch distribution. But there was a considerable difference in tone quality. Since many of the better strings were not yet invented (Thynne in England did much of the development), neither group used many strings; the French used next to none and no "horns" at all. The difference was made up by reeds. The Latin countries, France, Italy and Spain, have always liked lots of reeds; the Spaniard seem to be obsessed with them.

Some quite interesting information develops from the comparisons. The German 1500-1800 group shows only 36 per cent 8-ft. pitch and 16 per cent mixtures. There can be no doubt that the inability to provide enough wind by man power had much to do with the development of upper work and mixtures, rather than 8-ft. work. The impression of greater loudness can be given by upper work at much less cost in wind than multiplying 8-ft. ranks.

But we must also not forget that Professor Boner has proved by reliable tonal analyses that a pair of 8 and 4-ft. trumpets can give as much harmonic development as a full diapason chorus with mixtures. This is not opinion; it is solid, demonstrable fact, by means of accurate instruments. But there is a difference that nobody seems to have considered much. When the harmonic content is provided by two or three reeds there is little facility to change it; but when supplied by many more ranks of separately controlled mutations and mixtures, it can be quite considerably changed.

Looking now at the 1800-1900 group in table I, it is noticeable that mutations and mixtures were reduced, with a slight increase in 16-ft. content. This means that if nothing else happened the average pitch sensation would have moved downward. But it will also be seen that simultaneously there was an increase in strings and reeds, which are naturally rich in upper harmonics and so tend to raise the pitch sensation again. It is also apparent that the content of 4-ft. stops has hardly changed at all in nearly 500 years; little change in 16-ft.; not much change in 2-ft. Most of the change has obviously been in reduction of upper mutations and mixtures and increase in 8-ft. stops. But we also see that the 1900-1930 group, which went farthest in this reduction, has also the highest content of reeds. It is apparent, therefore, that the organ builders of that period (chiefly English and American) realized that richness of tone could be readily attained with reeds as well as with mutations and mixtures.

The greatest recession in the use of mutations and mixtures was in the period 1900-1930, which the "classic" proponents generally refer to as the "romantic" organ epoch. Our standard for the real classic organ shows 36 per cent of the organ devoted to the pitches above 4-ft.-that is, upper mutations, 2-ft. and mixtures. The German organ in the 1900-1930 period had dropped the least—to 24 per cent; the English to 15 per cent and the American to 11 per cent. But note, the German reed content had increased from 13 to 16 per cent and this addition of a few ranks of reeds can replace three or four times as many ranks of mutations and mixtures so far as upper harmonics are concerned. The ensemble tone quality will not be the same, however. At the same time the English organs increased to double the per cent of classic reeds, the highest of all time, and one has only to listen to the fine organs of Willis and other good English builders to realize that they never built what the classic devotees like to call an 8-ft. or "romantic" organ. In fact, it is even plain that in America, where the Hope-Jones influence was far stronger than in England (four organ companies), the low amount of mutations and mixtures was largely replaced by 22 per cent of reeds. Of course,

第六章

TABLE I																Pedal % of Total	
Pitch Distribution								Tone Distribution									
	32	16	8	LM	4	UM	2	M	D	F	S	H	R	Per	Cpl	Com	
German 1500-1700	0.3	8	35	1	20	10	10	16	45	29	5	6	14	.3	2	1	21.9
French 1500-1700	0.0	7	36	2	16	13	7	19	49	20	1	-	21	-			16.3
German 1700-1800	8	36	1	19	12	9	16	48	27	7	6	12	.4	4	6	27.6	
French 1700-1800	7	34	2	16	14	10	16	47	26	1	-	26				13.8	
<i>Average</i>																	
German 1500-1800	0.1	8	36	1	19	11	9	16	47	28	6	6	13				24.1
German	0.4	16	43	2	20	5	8	11	36	34	11	7	12	.8	6	7	24.6
French 1800-1900	0.3	12	45	1	19	6	7	10	32	29	9	2	28				18.0
English	0.1	10	46	1	21	4	9	9	41	24	8	2	25				15.0
American	7	52	1	22	4	8	6	34	31	16	3	16	.2	7	13	14.8	
German	10	47	1	18	7	7	10	28	35	15	6	16	.3	16	12	22.4	
French 1900-1930	11	50	1	17	7	6	8	28	35	12	3	22				20.3	
English	15	51	1	18	3	7	5	24	26	17	1	32	.3	22	31	21.4	
American	11	60	-	18	3	5	3	22	28	24	4	22	.4	17	20	18.1	
German	9	39		19	10	10	13	33	35	9	6	17	.4	13	13	22.8	
French	12	35		19	13	6	15	35	30	8	2	25				22.3	
English 1930-1950	.2	13	49	1	18	5	7	7	26	25	19	3	27				20.8
American General	7	59		18	5	6	5	22	29	26	4	19	.8	24	29	21.7	
American Classic	9	47		19	9	7	9	25	31	20	5	19	.3	22	30	24.2	

American Classic
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Cpl - Couplers.
Com - Combination

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a good many small two-manuals have been built with nothing but 8-ft. and 4-ft. stops, but take a look at the small Johnsons, Erbents and Jardines of 1850 to 1890 and see how many mixtures you find. Yet everybody seems to feel these were perfectly respectable instruments. In fifty years the writer has played on just one three-manual and two four-manual organs that contained no mixtures and not over two 2-1/2-ft. stops.

The evidence for 1900-1930 organs shows plainly that mutations and mixtures did not disappear from American organs, but were considerably lowered to 11 per cent total and replaced by 9 per cent more reeds.

Another interesting feature brought to light by the data is the almost continuous decrease of diapason content in all nationalities and periods from 1800 on. The natural cause is the increase in strings and reeds. A matter of interest is the quantity of pedal supplied. The German organs of all periods have always had a vigorous independent pedal, never wandering far from our classic standard. And even today these organs have an insignificant number of extensions or borrows. It may be said that this group has kept firmly to a completely "straight organ." The French likewise have kept almost entirely to the straight organ and today their pitch distribution is as near to the classic as the German; but their predilection for high reed content makes their organs more "brilliant." (Some may quarrel with this adjective and substitute the term "harsh".)

The evidence is plain that the so-called "romantic" organ, so violently and inaccurately attacked by the more fanatic classicists, never was truly built anywhere, but it was approached in England and much more nearly in this country. The overextended and overborrowed Hope-Jones organs, such as Ocean Grove, have never represented American normal organ practice.

It was necessary to divide the 1930-1950 American organs into two classes, the general and the classic, because, beginning about 1930, one or two high-grade organ builders pursued a distinctly "classic" plan of design, said by many to be an attempt to revive the German organ of the eighteenth century—one builder has rather vaguely denied it—but at any rate the last two lines in table I show that the American general added more mutations and mixtures (16 per cent) than in the preceding period but retained a high content of reeds. The American classic went still farther, to 25 per cent upper work, still retaining the 19 per cent reeds. These organs are therefore definitely brighter than the American general, and likewise than our classic model. Actually the American classic most closely resembles the French organ of the 1900-1930 period, particularly since the same builders are also fond of the sizzling French trompettes.

Summing up, this study does show what changes have taken place over the centuries and demonstrates conclusively that the maximum changes that have occurred have certainly never justified the use of such vague and undefinable terms as "muddy." And the writer has yet to get anybody to define "clarified" as applied to the organ so that it meant anything.

Such organs as those in St. Bartholomew's, New York, Hutchings-Votey; St. Paul's, Pittsburgh, Austin; Columbia and New York City College, Skinners; Royal York, Toronto, Casavant, and St. John's Cathedral, Skinner, were not by any stretch of imagination muddy—at least not in the judgment of well-known and competent organists whose opinions are recorded.

We may perhaps conclude that in the time of Bach ensemble effects were highly important because the character of the music required it and the lack of combination actions forbade many or sudden changes. In the period of the imaginary romantic organ a fine group of strings were available and a large family of solo reeds; undoubtedly more attention was paid to solo effects and less to ensembles. This situation, however, did not of itself prove that ensemble must be bad; an orchestra is composed entirely of solo instruments and has no mixtures, but no one ever offers to complain of its ensemble.

We shall probably have to accept the uncomfortable fact that it is impossible to prove what is the "best" type of or-

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UNIVERSITY OF NEBRASKA	Lincoln, Neb.
NORTH CAROLINA STATE COLLEGE	Raleigh, N. C.
NORTH AMERICAN COLLEGE	Rome, Italy
OTTERBEIN COLLEGE	Westerville, Ohio
UNIVERSITY OF PENNSYLVANIA	Philadelphia, Pa.
UNIVERSITY OF PUERTO RICO	Mayaguez, P. R.
RUTGERS UNIVERSITY	N. J. College for Women, New Brunswick, N. J.
SAN JOSE STATE COLLEGE	San Jose, Calif.
ST. MARY'S COLLEGE	Maraga, Calif.
SOUTHERN BAPTIST THEOLOGICAL SEMINARY	Louisville, Ky.
UNIVERSITY OF TULSA	Tulsa, Okla.
VIRGINIA INTERMONT COLLEGE	Bristol, Va.
WESLEYAN COLLEGE	Macon, Ga.
WAYNE UNIVERSITY	Detroit, Mich.
XAVIER UNIVERSITY	Cincinnati, Ohio

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gan because it should be clear that the changes in organs in the last 500 years have all been due, not to the discovery of the "best" organ, but to the taste of the average of builders, organists and audiences of the time. It certainly must be admitted that when an organ stays without change for forty years in a wealthy church it must have suited the organist and the congregation or it would be of value. We can be relieved, however, by the fact that individual voicing becomes relatively unimportant in ensemble because it is the aggregate harmonic content of all the voices speaking that provides the ensemble effect. It is perfectly feasible to build a rich ensemble with nothing but flutes, provided you have enough of them at the pitches required to shape the aggregate harmonic structure properly. The writer has produced perfectly satisfactory trumpet tone with twelve simple harmonic tones; it does not take thirty or forty, as has been claimed.

Voicing of individual stops has not been mentioned, and it should be obvious that nothing but direct observation of any voice by ear or by tone analyzer can be of value. We can be relieved, however, by the fact that individual voicing becomes relatively unimportant in ensemble because it is the aggregate harmonic content of all the voices speaking that provides the ensemble effect. It is perfectly feasible to build a rich ensemble with nothing but flutes, provided you have enough of them at the pitches required to shape the aggregate harmonic structure properly. The writer has produced perfectly satisfactory trumpet tone with twelve simple harmonic tones; it does not take thirty or forty, as has been claimed. Perhaps a recognition of some of the facts in the case instead of the high wind of opinions will allow us to take the more generous attitude of "everyone to his

taste." It is possible that the best organists and builders of other times knew nearly as much about good music and good taste as the recent graduates from our musical institutes.

RONALD K. ARNATT, organist of the Church of the Ascension and St. Agnes in Washington, D. C., conducted the Washington Cantata Chorus and the Washington Oriana Choir in a concert of sacred music Dec. 9. The program included da Vittoria's Mass "O Quam Gloriosam," Arnatt's "Blessed Are the Poor in Spirit," Holst's Choral Hymns from the "Rig Veda" (first Washington performance) and Britten's "A Ceremony of Carols."

RUDOLF KREMER, 22-year-old Philadelphia organist, played Bach's "Art of the Fugue" Dec. 5 at the First Presbyterian Church. This was said to be the first extended performance of the work in that city. Mr. Kremer's recital received commendatory reviews from Philadelphia newspaper critics. He is a pupil of Alexander McCurdy.

PAUL LINDSLEY THOMAS



PAUL LINDSLEY THOMAS, organist and master of the choristers of St. George's-by-the-River, Rumson, N.J., is giving a series of Sunday afternoon recitals at his church. His program Jan. 21 will be as follows: Toccata, Adagio and Fugue in C, Bach; Air and Gavotte from Suite in D, Bach; "A Lovely Rose Is Blooming" and "Blessed Jesu," Brahms; Sonata in C minor, Mendelssohn; "Ave Maris Stella," Dupré; "To a Wild Rose," "A.D. 1620" and "Scotch Poem," MacDowell; Toccata from Symphony 5, Widor.

Mr. Thomas played his first public recital on the organ of the Cathedral of St. John the Divine in New York at the age of 14. At that time he was a member of the cathedral choir school and a pupil of Norman Coke-Jephcott, Mus.D. Prior to his attending the choir school he studied piano with his mother, Virginia Carrington Thomas, a well-known recitalist. While at the cathedral choir school Mr. Thomas assisted Dr. Coke-Jephcott at the organ, playing for the daily services in the cathedral. After graduation from the choir school he attended Trinity School in New York.

In 1946 Mr. Thomas entered Trinity College, Hartford, where he majored in music and studied organ under Clarence Watters. During his four years at Trinity College he was assistant organist at the college as well as president of the college glee club and director of the Trinity Pipes, an octet similar to the Whiffenpoofs at Yale. During 1946-47 Mr. Thomas was organist and choir director of historic Norfolk Congregational Church, Norfolk, Conn. He has been organist and master of the choristers at St. George's since June, 1950, and an active member of the Monmouth Chapter of the American Guild of Organists, by which he was recently elected sub-dean.

POWER BIGGS FIRST TO PLAY

NEW CONCERTO BY LOCKWOOD

E. Power Biggs announces for his broadcast Sunday morning, Jan. 6, over the CBS network, the first performance of a new Concerto for organ and brasses by Normand Lockwood. The chamber orchestra of Boston Symphony players will be conducted by Richard Burgin. There has been a wide and most favorable response to the inclusion each week, in this tenth year of these CBS programs, of one or more works by American composers. Immediately following this broadcast, Mr. Biggs leaves for an extended recital tour. Traveling by air, Mr. and Mrs. Biggs will make a wide loop around the country, visiting the four corners of the United States and Canada. Mr. Biggs is to give recitals in Montreal, Vancouver, San Francisco and Bermuda, as well as in numerous cities of the Midwest and South. His programs include the first performance of a new Concert Piece for organ and orchestra by Leo Sowerby. Mr. Biggs will play the premiere of this work with the Pomona College Orchestra, conducted by Kenneth Fiske, in Pomona and Hollywood, Cal., under the auspices of the Los Angeles A.G.O. Chapter. He will also give the first hearing in these cities and in Galveston, Tex., of a recently discovered organ Concerto of Franz Josef Haydn.

Lawrence Moe and Daniel Pinkham will be heard over CBS, playing from the Busch-Reisinger Museum in Cambridge, for the Sunday programs during Mr. Biggs' absence.

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Montreal Centre.

A very successful meeting of the Montreal Centre was held under the chairmanship of F. L. McLean Saturday evening, Nov. 10, in the choir-loft of the Church of the Messiah (Unitarian). Two members of the centre—John Robb and Donald Mackay—presented a paper on the subject "Registration". The former was the speaker and the latter the demonstrator on the organ of the right and wrong choice of stops. A lively discussion period was held in the vestry of the church and many had an opportunity to air their views on the vexed question of "diapasons vs. mutations."

The following slate of officers was elected: Chairman, Phillips Motley; secretary, G. C. Johnston; treasurer, Georges Lindsay; committee, Donald Mackay, Kenneth Meek, F. L. McLean, John Robb and Eustace Tait.

PHILLIPS S. MOTLEY.

Vancouver Centre.

A choral event of outstanding importance took place in Chown Memorial Church, Vancouver, B. C., Sunday, Nov. 18, when combined church choirs of the city presented a program of sacred music before a capacity audience. Taking part in the presentation were the choirs of Dunbar Heights United, under Douglas Bunt; West Burnaby United, under William Bateman; West Point Grey United, under Sherwood Robson, and Chown Memorial, under Burton Kurth, who also organized the afternoon's events. Organ voluntaries were played by Olive Fowler and piano accompaniments by Ursula Bunt and Pearl St. Denis. Each choir sang three numbers and at the conclusion the 160 voices sang "Praise God in His Holiness," Martin Shaw; "Blessed Lord," Lee Williams; "All People that on Earth Do Dwell," Tallis. Chairman Lawrence Cludray thanked the choirs on behalf of the Vancouver Centre, and announced a forthcoming organ recital in January by E. Power Biggs. The offertory was for the British Organ Restoration Fund and cleared \$150.

G. HERALD KEEFER, Secretary.

Halifax Centre.

At a meeting of the newly-established Halifax Centre the following officers were appointed: Chairman, Maitland Farmer, Mus.B., F.R.C.O.; vice-chairman, Harold Hamer, F.R.C.O.; secretary, Bernard A. Munn; treasurer, Murray Vandenburg; executive, Mrs. Digdon, Dr. Paul Fleming, Miss Hicks, Miss Littler, Joseph MacDonald.

BERNARD A. MUNN, Secretary.

Toronto Centre.

Canadian music played by Toronto organists was the offering at the meeting Oct. 15 of the Toronto Centre. The recitals were held in the Sherbourne United Church through the courtesy of Douglas Elliott, the organist, and the church officials. Ewan McCuaig played two works by T. J. Crawford, Processional and Scherzo, and the Sonatina by Dr. Eugene Hill, formerly of Toronto. The "Minature Suite" by Healey Willan was performed by Russell Crimp. Roma Page, recently returned from study with Marcel Dupré in Paris, played two compositions, "A Legend" and "Pastorale" by Hugh Bancroft, organist of the cathedral in Sydney, Australia. Frederick Karam's "Modal Trumpet" completed Miss Page's program. Dr. Arthur Egerton of Montreal was represented by his chorale prelude on "Iste Confessor," played by Norman Hurle. Mr. Hurle also played a Prelude by Gerald Bales, chairman of the Toronto Centre. John Dredick played a Fugue by Dr. Graham George of Kingston, and an Intermezzo by Ivan Gillis and concluded with Dr. Willan's "Epilogue."

The Metropolitan United Church, Toronto, was host to the Toronto Centre Nov. 14. The occasion was the 133rd anniversary of the church and was marked by a recital of organ and choral works by S. Drummond Wolff, organist and choirmaster of the church. Dr. Wolff is a prolific writer, having composed most of the works on the program

since coming to Canada in 1946. All but the most recent are published.

A second meeting was held in November when members of the C.C.O. participated in a solemn evensong sponsored by the Gregorian Association in the Church of St. Mary Magdalene Nov. 22. The Rev. C. J. de Catanzaro officiated and the sermon was preached by the very Rev. A. T. Briarly-Browne, dean of Ontario. The music was under the direction of Dr. Healey Willan.

H. DOUGLAS PERRY.

Hamilton Centre.

After the evening service Nov. 18 in the MacNab Street Presbyterian Church, the Hamilton Centre held a general meeting and heard an address by James McLearn, Mus.B., F.R.C.O., F.R.C.M., A.D.C.M. Mr. McLearn, who is an external examiner in music at the University of London and has been in Canada only a short time, dealt with practical suggestions on choir work based on observations in Hamilton churches in a scholarly manner. Members were invited to play on the church's three-manual Casavant, to which the choir organ was added recently. Refreshments were served by Miss Jessie White and Miss Sylvia Higson.

EDGAR SEALY-JONES, Secretary.

Brantford Centre.

The monthly meeting of the Brantford Centre was held Nov. 21 in the Brant Avenue United Church. Final plans were discussed for the Ellsasser recital Nov. 28 and the Christmas carol service Dec. 12. Mrs. G. M. Cook presided over the program, which included tenor solos by George E. F. Sweet and piano and organ selections by George Fox and William Findlay. A social half hour was spent under the convenorship of Miss Marion Alexander.

MARJORIE A. COOK, Secretary.

London Centre.

Fernando Germani was heard in a recital Oct. 25 at St. Peter's Catholic Cathedral, under the auspices of the London Centre. It was to a memorable concert that the rector, the Rev. Father J. A. Feeney, welcomed the many who thronged the cathedral from London and other cities. The program was as follows: Allegro from Concerto in G, Handel; Aria, Anonymous; "Dialogue," "Basse et Dessus de Trompette" and "Recit de Nazard," Clerambault; Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Scherzo, Vierne; "Saetas," Torres; Toccata, Mulet.

MARGARET K. NEEDHAM, Secretary.

L. EDOUARD CODERE IS DEAD; EMINENT CANADIAN ORGANIST

L. Edouard Codere, one of the most respected citizens of Sherbrooke, Que., died Dec. 2 in his seventy-ninth year. He was the husband of Josephine Doherty Codere, well-known musician and composer. From his early youth he showed exceptional musical talent and a special interest in the organ. He studied in Montreal with Octave Pelletier and from the age of 12 had played in churches in the eastern townships of Quebec. From 1901 until 1937 he was organist at St. Michael's Cathedral, Sherbrooke, having occupied the position of organist and choirmaster at St. Patrick's Church for many years prior to that date. He was an authority on liturgical chant and possessed a prodigious memory. Besides being a member of L'Ordre Latine, he was named honorary president of the Sherbrooke Center of the Canadian College of Organists last year.

Mr. Codere was the father of twelve children, six of whom died before him. A son, John, is choirmaster at St. Patrick's Church.

A telegram of condolences from the Canadian prime minister, Louis St. Laurent, attests the esteem which Mr. Codere enjoyed.

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THE DIAPASON

HATTIESBURG, MISS., CHURCH BUYS KILGEN

WILL GO INTO NEW EDIFICE

First Baptist Instrument Will Be a Three-Manual, All under Expression, for One of Most Imposing Buildings in State.

A contract for a three-manual organ for the First Baptist Church, Hattiesburg, Miss., has been placed with the Kilgen Organ Company of St. Louis. The new church will be one of the most imposing in the state. It is in the course of construction.

The organ will be placed in two chambers adjoining the chancel, with the great, choir and the major part of the pedal in one chamber and the swell and rest of the pedal in the second chamber and completely under expression. Completion of the church is set for the middle of next year.

The stop specifications of the organ are as follows:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Hohl Flöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Principial, 8 ft., 61 pipes.
Koppel Flöte, 4 ft., 61 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Chimes (Prepared for), 21 notes.

SWELL ORGAN.

Rohr Bourdon 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Flute Triangular, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Plein Jeu, 4 ranks, 244 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Vox Humana (Prepared for), 73 notes.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.

Dulciana, 8 ft., 61 pipes.

Unda Maris, 8 ft., 61 pipes.

Zart Flöte, 4 ft., 73 pipes.

Nasard, 2 1/2 ft., 61 pipes.

Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

Sub Bourdon, 32 ft. (low 12 resultant), 32 notes.

Major Bass, 16 ft., 32 pipes.

Bourdon, 16 ft., 32 pipes.

Rohr Bourdon, 16 ft. (from Swell), 32 notes.

Octave, 8 ft., 32 pipes.

Bass Flute, 8 ft. (ext. 16-ft. Bourdon), 12 pipes.

Rohr Flöte, 8 ft. (from Swell), 32 notes.
Super Octave, 4 ft. (ext. 8-ft. Octave)
12 pipes.
Block Flöte, 4 ft. (ext. 8-ft. Bass Flute), 12 pipes.
Doublette, 2 ft. (ext. 4-ft. Super Octave), 12 pipes.
Plein Jeu, 4 ranks (from Swell), 32 notes.
Trombone, 16 ft. (ext. 8-ft. Trompette), 12 pipes.
Trompette, 8 ft. (from Swell), 32 notes.
Clarion, 4 ft., 32 notes.
Chimes (from Great), 21 notes.

DALE W. YOUNG APPOINTED TO LAGUNA BEACH CHURCH

Dale W. Young has been appointed organist of the Community Presbyterian Church in Laguna Beach, Cal., to succeed Mrs. Barbara Allen, who resigned because of extra secretarial duties at the church. Mrs. Allen will be retained as assistant organist. Mr. Young and Fred Martin, formerly of Indianapolis, recently purchased and reopened the Music House, in Laguna Beach.

Mr. Young holds a master of music degree. After his graduation he attended the graduate schools of Cincinnati Conservatory and London University's Trinity College of Music, London, England. For the past thirteen years he served as head of the organ department of Butler University and was organist-choirmaster of Zion Evangelical Church, Indianapolis.

Former posts held by him were at the First Presbyterian and Christ Episcopal Churches, Pensacola, Fla., and the Second Baptist and Roberts Park Methodist Churches, Indianapolis.

ORGAN BY MC MANIS DESIGNED BY NOEHREN FOR NEW CHURCH

Immanuel Lutheran Church, Frankenmuth, Mich., will have for its new edifice, now under construction, a two-manual organ of twenty-five ranks which has been designed by Robert Noehren of the University of Michigan. The organ will be built by the Charles W. McManis Organ Company of Kansas City, Kan. It will be entirely straight with the exception of one pedal stop. There will be no super or sub couplers. The swell organ will be enclosed in a specially constructed box which when open will make it possible to treat the division as an unenclosed one. The scaling of the pipework has been prepared by Mr. Noehren.

DR. RICHARD WARNER conducted a performance of "The Messiah" Dec. 9 at St. Paul's Church, Rochester, N. Y. The choir was assisted by a group of instrumentalists and vocal soloists.

THE SELECTIVE VIBRATO AN IMPORTANT TONAL IMPROVEMENT INCORPORATED IN THE CONCERT MODEL HAMMOND ORGAN

The selective vibrato enables the organist to independently impart a vibrato effect to either or both of the organ manuals. For instance, a violin-like solo with vibrato may be played on the swell and a non-vibrato accompaniment played on the great. This registration produces a solo of great contrast and distinctness not only because it contains vibrato but also because the accompaniment is played without vibrato.

The instrumentations employed by the orchestra frequently result in a selective vibrato effect. For example, a wide vibrato in a violin solo may be used in contrast with a non-vibrato woodwind accompaniment. Also, a non-vibrato horn or clarinet solo frequently occurs in contrast with a wide vibrato string accompaniment. Thus, the effect of a non-vibrato solo with a vibrato accompaniment



The selective vibrato stops—As shown in the picture to the left, the great and swell manuals are provided with separate ON-OFF vibrato controls in the form of tilting stop tablets. The rotating control "VIBRATO AND CHORUS" has six positions corresponding to three degrees of vibrato and three degrees of vibrato chorus. This control pre-selects the extent of vibrato or vibrato chorus which will be obtained when the vibrato "ON-OFF" stop for either or both manuals is used. The vibrato effect for the pedal organ is controlled by the same stop as the great. Many lovely Selective Vibrato effects may be secured by playing the solo on the pedals with the hands on the swell manual. The tones from the new Pedal Solo Division are particularly effective with the Selective Vibrato.



may be just as effective as is a vibrato solo with a non-vibrato accompaniment.

Experience has shown that if the vibrato effect must be used on all of the tones of the church organ, it becomes necessary to reduce the amount of vibrato to such an extent that its characteristic tonal warmth is lost. If, on the other hand, the accompaniment and pedal tones contain no vibrato, the solo tones may have a very wide and rich vibrato. Similarly, the solo and pedal divisions may be played without vibrato in contrast with a vibrato accompaniment. Thus the Selective Vibrato greatly extends the usefulness of the vibrato effect generally.

From the above, it is seen that the use of the Selective Vibrato enables the organist to treat the vibrato needs of the solo and accompaniment separately and thus prevent either from sounding out of character for the sake of the other. A beautiful "naturalness" is thereby maintained in all the organ tones, and the contrast between the manuals is greatly enhanced.

An important point—It is important to understand that the "vibrato" referred to above is not a "tremulant." The vibrato system of the Hammond Organ is an exclusive feature which eliminates the "shake" of the older style tremulant. The effect produced is a pure pitch variation similar to the violinist's vibrato. The "vibrato chorus" is a special "celeste-like" effect in which the vibrato and non-vibrato effects are superimposed in equal amounts.

The concert model of the Hammond Organ is shown above. With its new Selective Vibrato system, full 32-note pedalboard, independent Solo Pedal Division controlled by eight stop tablets (pitches of 32 ft., 16 ft., 8 ft., 4 ft., 2-and-1 ft. are available) and 18 preset combination keys, we feel that this instrument is outstanding in the concert organ field. In playing fast-moving selections such as Mulet's "Thou Art the Rock" or Bach's "Rejoice Now, Christian Souls," the prompt manner in which the Hammond Organ tones speak gives a desirable clarity and crispness. When the new Pedal Solo Division tones are added, the result is an organ for the virtuoso in which the last measure of his skill in pedal and manual velocity and dexterity is faithfully conveyed to and appreciated by the listener. We believe that the Concert Model Hammond Organ offers the organist a medium for his art that in many important respects has never before been equalled.

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Programs of Organ Recitals of the Month

Space for the large number of recital programs received by THE DIAPASON is limited and those who submit programs are requested to bear this in mind. The program pages must be closed on the 15th of the month in order to give time for the vast amount of linotype composition required to offer this comprehensive feature to our readers.

Edward Eigenschenk, Chicago—For a Christmas recital at the Second Presbyterian Church Dec. 16 Mr. Eigenschenk chose the following: "Hours in Burgundy," Jacob; "March of the Magi," Dubois; "Puer Natus Est," Titcomb; "Noel Parisien," Quet; "Sheep May Safely Graze," Bach; Toccata, "Vom Himmel hoch," Edmundson; Prelude and Fugue in G minor, Dupré; "Jesu, Joy of Man's Desiring," Bach-Grace; "Nazard" from "Suite Francaise," Langlais; Toccata in F, Widor.

Emile J. Robichaux, New Orleans—A recital to dedicate a rebuilt two-manual organ at Immanuel Evangelical Lutheran Church, Pensacola, Fla., was played Oct. 28 by Mr. Robichaux. The program: "Psalm 18," Marcello; "Alle Menschen müssen sterben," Prelude and Fugue in E minor and Prelude and Fugue in G minor, Bach; "Chapel in the Smokies," DeLamarter; "My Faith Looks Up to Thee," Wilson; Chaconne, Couperin; "Beautiful Saviour" and "What a Friend We Have in Jesus," Beck; "Vision," Rheinberger; "Bayon Song," Dunkley; "Alles ist an Gottes segen," Robichaux; "A Mighty Fortress Is Our God," Kern.

Rollo F. Maitland, Philadelphia, Pa.—Dr. Maitland gave the inaugural recital on a three-manual Möller organ in the Broad Street Memorial Methodist Church, Drexel Hill, Dec. 4. The organ program was as follows: "Exultemus," Maitland; Folktune, Whitlock; Chorale Preludes, "We All Believe in One True God" and "My Soul Doth Magnify the Lord," Bach; First Sonata, Mendelssohn; Allegro Vivace from Fifth Symphony, Widor; "Poem for Bells and Organ," Maitland, a prize-winning composition in a recent Schulmerich contest and played on the Schulmerich carillon-like bells; "The Thrush," Kinder; Evansong, Martin; Toccata, Fifth Symphony (by request), Widor; Improvisation on Christmas hymns and carols.

Charles Peaker, Mus.D., F.R.C.O., Toronto, Ont.—For a recital in Knox Church Dec. 9 Dr. Peaker chose the following numbers: Sonata 6, Mendelssohn; "Glory to God," Bach; Pastoral Symphony from "The Messiah," Handel; "Benedictus" and "Now Thank We All Our God," Karg-Elert; "The Musical Clocks," Haydn; "Jesus, Joy of Man's Desiring" and Toccata in F, Bach.

Harold C. O'Daniels, Binghamton, N.Y.—Mr. O'Daniels gave a recital Nov. 11 at Christ Church which featured music for harp, flute and organ. He was assisted by Shirley Miller, harpist, and Mrs. William O. Chase, flutists. Mr. O'Daniels played these organ solos: Prelude in A minor and Chorale Prelude, "Come, Saviour of the Gentiles," Bach; Pastoral, Rowley; Improvisation on "Cibavit Eos," Titcomb. These compositions were played with harp and organ: Adagio, Beethoven; "Priere," Delmas; Largo, Handel. The three instruments were heard together in the Andantino from Mozart's Concerto in C major for flute, harp and strings, and Miss Miller played two groups of harp solos.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio—For his recital at Trinity Cathedral Dec. 2 Mr. Kraft chose the following numbers: "Regina Pacis," Weitz; Pastoral on "Forest Green," Purvis; Adagio, Mozart; Prelude from Cantata 21, Bach; Minuet in E flat, Beethoven; Scherzo in G minor, Bossi; Finale from Symphony 2, Barnes; Allegro Appassionato, Dethier; "Joy to the World," Whitney; A Fantasy, Darke; Passacaglia, Van Hulse.

Mario Salvador, Mus. D., St. Louis, Mo.—Dr. Salvador gave the dedicatory recital Nov. 25 on the three-manual Reuter organ at SS. Peter and Paul Catholic Church, Tucson, Ariz., where Camil Van Hulse is organist and choirmaster. THE DIAPASON published the stoplist of this organ in August. For his recital Dr. Salvador chose the following: "Gaudeamus Fantasy," Van Hulse; Prelude on "Puer Natus Est Nobis," Campbell-Watson; Prelude and Fugue in B minor and Chorale Prelude on "Christ, unser Herr," Bach; Toccata, Gibert; "St. Louis, King of France," Van Hulse; Chorale in A minor, Franck; Toccata, Wood.

Oswald G. Ragatz, Bloomington, Ind.—Mr. Ragatz gave a recital Nov. 18 at the First Methodist Church, Rochester, Minn. The program: Trumpet Tune and Air, Purcell; Concerto 5, Handel; Chorale Preludes, "From Heaven Came the Angel Hosts" and "The Old Year Hath Passed Away," Bach; Prelude and Fugue in D major, Bach; Hymn-tune Preludes, "Break Thou the Bread of Life" and "In the Cross of Christ I Glory," Bingham; Chorale in A minor, Franck; "Divertissement," Vierne; "La Na-

tivite," Langlais; Chorale Improvisation on "Adeste Fideles," Karg-Elert; "Carillon," DeLamarter; "Carillon-Sortie," Mulet.

Harry W. Gay, Huntington, W. Va.—In a recital Nov. 18 at the First Methodist Church, where he is minister of music, Mr. Gay played the following: "Lord, Thee I Love with All My Heart," "O My Soul, Be Glad and Joyful" and "Deck Thyself, My Soul" (three variations), Walther; Passacaglia and Fugue in C minor, Bach; Trio in F major, Krebs; "Weinen, Klagen, Sorgen, Zagen," Liszt; Introduction, Recitative and Chaconne, Harry W. Gay. Mr. Gay was assisted by Mrs. Eugenia McMullen, soprano, and Robert Fleming, trumpet player.

Mildred Colt Robertson, Rochester, N. Y.—Mrs. Robertson played the following program in the Masonic Auditorium Dec. 10 preceding a Christian Science lecture: Fugue on "St. Anne," Bach; "Before the Image of a Saint," Karg-Elert; Adagietto, Bitez; "Carillon," Vierne; "Paysage," Bonnet; "Arielle," Bonnet; "Twilight," Stebbins; "Postudio Festivo," Karg-Elert.

Louis Huybrechts, Petoskey, Mich.—On the program of a recital played Nov. 13 by Mr. Huybrechts at the First Methodist Church were listed the following compositions: Chaconne, Pachelbel; Prelude and Fugue in A minor and Chorale Preludes, "I Call on Thee, Lord Jesus Christ" and "Rejoice Now, Christian Souls," Bach; Allegro from the "Ninety-fourth Psalm Sonata," Reubke; Pastoral, Guilmant; Chorale in A minor, Franck; Prelude and Fugue in G minor, Dupré; Finale from Second Symphony, Widor.

Eric Dowling, F.C.C.O., St. Catharines, Ont.—Mr. Dowling played Nov. 18 at Grace Episcopal Church, Lockport, N. Y. The program: Prelude and Fugue in F major, Lübeck; Allegretto, Marcello; Chorale Preludes, "Wachet auf" and "Herzlich that mich verlangen," Bach; Toccata and Fugue in D minor, Bach; Tuba Tune in D major, Lang; Scherzo, Whitlock; Evening Song, Bairstow; "Chartres," Purvis; "Nun danket alle Gott" and "Harmonies du Soir," Karg-Elert; "Tu Es Petra," Mulet.

Donald L. Coats, M.S.M., Los Angeles—On Dec. 4 Donald L. Coats, organist-choralmaster of St. Paul's Cathedral, gave a recital at the Church of St. James-by-the-Sea, La Jolla. This was the opening event for the new La Jolla Chapter of the American Guild of Organists. Mr. Coats played the following program: Larghetto and Allegro from Concerto 13, Handel; Chorale Preludes, "Abide with Us," "Come, Saviour of the Gentiles," "O Lord, Have Mercy" and "In dulci Jubilo," Bach; Intermezzo, Op. 116, Brahms; Prelude and Fugue in G, Brahms; "Carillon de Chateau-Thierry," Bingham; Cantabile, Jongen; "Comes Autumn Time," Sowerby; "The Sun's Evansong," Karg-Elert; "Regina Pacis," Symphony 1, Weitz.

At his recital Nov. 25, opening the two-manual Aeolian-Skinner organ in St. Margaret's Church, Southgate, Los Angeles, Mr. Coats played these numbers: Chorale Preludes, "In dulci Jubilo," "O Lord, Have Mercy," and "Abide with Us," Bach; Intermezzo, Brahms; Larghetto and Allegro, Concerto in F major, Handel; "Carillon de Chateau-Thierry," Bingham; Adagio from "Sonata Gothique," Diggle; "The Sun's Evansong" and "Triumphal March," Karg-Elert. Mr. Coats was assisted by a group of six boys from the boy choir of the cathedral, who sang three numbers.

Arnold Dann, Palm Beach, Fla.—Mr. Dann's opening recital of the season Dec. 2 at Bethesda-by-the-Sea Episcopal Church attracted one of the largest congregations ever to attend a musical event at that church. His program included the following numbers: Prelude in C minor and Two Chorale Preludes, "Liebster Jesu, wir sind hier" and "Nun freut Euch," Bach; "Carillon," Sowerby; "Vendanges," Jacob; "The Legend of the Mountain," Karg-Elert; "Fantasie Dialogue," Boellmann.

R. Cochrane Penick, M.S.M., Columbus, Miss.—At the dedicatory recital on the two-manual Möller organ of the First Presbyterian Church Mr. Penick played the following numbers: Trumpet Voluntary, Purcell; Sarabande, Corelli-Clokey; "Sleepers, Wake," Bach; Symphonic Poem, "Blanik," Smetana-Urban; "The Cross, Our True and Only Hope," Penick; Hymn Prelude, "In the Cross of Christ I Glory," Bingham; "Communion," Purvis; "Now Thank We All Our God," Karg-Elert. On Nov. 25, at the Methodist Church of Belzoni, Miss., Mr. Penick repeated this program with the addition of the following numbers: "Now Thank We All Our God," Edmundson; Prelude on "Netherlands," Fisk; Toccata from Symphony 5, Widor.

Preston Rockholt, Chicago—Mr. Rockholt gave a recital Dec. 9 at the Moody Memorial Church. The event was sponsored by Moody Bible Institute, where Mr. Rockholt is on the music faculty. The program was as follows: Trumpet Tune, Purcell; "Dialogue," Clerambault; Fantasie and Fugue in G minor, Purvis.

Bach; "Lo, How a Rose E'er Blooming," Brahms; "Of the Father's Love Begotten" and "What Child Is This?" Purvis; "Carillon," Vierne; "Jesus, Lover of My Soul" and "In the Cross of Christ I Glory," Bingham; "Now Rest beneath Night's Shadow," Peeters; Toccata in F, Widor; "Carillon," DeLamarter; Adagio and Allegro from Sonata on the Ninety-fourth Psalm, Reubke.

J. Herbert Springer, Hanover, Pa.—In a recital at the First Methodist Church, where he is minister of music, Mr. Springer played the following: "Lord, Thee I Love with All My Heart," "O My Soul, Be Glad and Joyful" and "Deck Thyself, My Soul" (three variations), Walther; Passacaglia and Fugue in C minor, Bach; Trio in F major, Krebs; "Weinen, Klagen, Sorgen, Zagen," Liszt; Introduction, Recitative and Chaconne, Harry W. Gay. Mr. Springer was assisted by Mrs. Eugenia McMullen, soprano, and Robert Fleming, trumpet player.

The program played by Mr. Springer Dec. 16 was as follows: Prelude, Fugue and Chaconne, "O Morning Star, So Pure, So Bright," Aria and Fugue in C major, Buxtehude; "Sonata da Chiesa," Andriessen; Bouree and Musette, "The Sun's Evansong" and "Moonlight," Karg-Elert; "Bell Benedictus," Weaver; Finale from First Symphony, Vierne.

Allanson G. Y. Brown, F.R.C.O., Ottawa, Ont.—For a recital at St. Matthew's Church Nov. 11 Mr. Brown chose the following: Concerto in F minor, Corelli; Pastoral, Scarlatti; "Romance" in G, Beethoven; "Homage Hymn," Rowley; "Solemn Melody," Davies; "Dead March" from "Saul," Handel.

Lawrence S. Frank, F.A.G.O., Westerville, Ohio—For a recital at Otterbein College Nov. 11 Mr. Frank chose the following: Toccata and Fugue in D minor, Bach; "Psalm 18," Marcello; Concerto 13, Handel; Toccata, Sowerby; "From the Southland," Gaul; "Litanies," Alain; "Night," Jenkins; Finale from Fourth Symphony, Vierne; "Sheep May Safely Graze" (organ and piano), Bach-Biggs.

C. Gordon Wedertz, Chicago—Mr. Wedertz, who is organist for the La Grange Legion Sunday Evening Club, played these numbers at services Nov. 4 and 18: "The Mist," Gaul; "A Morning Benediction," Diggle; Overture to "William Tell," Rossini; "Clair de Lune," Debussy; March in E flat, Salome; Nocturne, Ferrata; Siciliano, Bach; Chorale in A minor, Franck; Intermezzo, Mascagni; "Marche Pontificale," de Tombelle.

Homer Whitford, Belmont, Mass.—For his recital Nov. 20 at McLean Hospital, Waverley, Mass., Mr. Whitford chose these selections: Majestic March, Purcell; "Thanks Be to Thee," Handel; "My Heart Ever Faithful" and "Rejoice and Sing," Bach; Larghetto, Jongen; Fantasia, Stainer; "Our Native Land," Grieg-Whitford; Grand Chorus in B flat, Dubois; "Before the Image of a Saint" and Festival Piece, Karg-Elert; "Will-o'-the-Wisp," Fletcher.

Herbert B. Nanney, Stanford University, Calif.—At a recital at the university Nov. 8 Mr. Nanney played the following: Prelude, Fugue and Chaconne, Buxtehude; Adagio, Allegro and Adagio in F minor, Mozart; Sonata No. 3, Hindemith; Toccata in D minor, Bach.

Music by Bach was featured by Mr. Nanney Nov. 1. These were his selections: Prelude and Fugue in E minor; Chorale Preludes, "When We Are in Deepest Need" and "Come, Redeemer of Our Race"; Allegro from Sonata 5, in C major; Partita on "Christ, Thou Who Art the Light of Day"; Prelude and Fugue in G major.

Lillian Clark, A.A.G.O., East Orange, N. J.—Miss Clark played Oct. 21 at the First Congregational Church in Westfield, N. J. Her selections were: "Fugue a la Gigue," Bach; "Evansong," Sonata in C minor, Andrews; "I Am Black but Comely," Dupré; "Divertissement," Vierne; "Poeme Mystique" and "In Babilone" Purvis.

Earl B. Collins, East Orange, N. J.—A recital was played Nov. 6 by Mr. Collins at the Munn Avenue Church. His program: Prelude, Fugue and Chaconne, Buxtehude; "Carillon," DeLamarter; Adagio for Strings, Barber; Symphonic Chorale, "Ach bleib' mit deiner Gnade," Karg-Elert; "Mr. Ben Johnson's Pleasure," Milford; "The Hanging Gardens," Alain; "Piece Heroique," Franck; "Heroic Song" and "Song of Peace," Langlais; "A Madrigal," Jawelak; "Dorian" Toccata, Bach.

Robert Ellis, Fort Worth, Tex.—The Fort Worth Chapter of the A.G.O. sponsored Mr. Ellis in a recital Nov. 12 at the Ed Landreth Auditorium. The program was as follows: Prelude and Fugue in G minor, Buxtehude; "Echo" ("French Overture"), Bach; Fantasie in F minor, Mozart; "Partite Diverse on Psalm 8," Anthon van der Horst; "Fast and Sinister," Sowerby; Variations and Fugue on an Original Theme, Op. 73, Reger.

Alec Wyton, F.R.C.O., F.A.G.O., St. Louis, Mo.—Mr. Wyton gave a series of weekly noonday recitals from Oct. 25 to Nov. 15 at

Christ Church Cathedral. The Nov. 15 program was: "If Thou but Suffer God to Guide Thee," Bach; Fantasie in C, Franck; Rondeau, d'Aquin; Prelude in F, Bossi; Finale, Symphony 3, Vierne.

For his Nov. 8 program Mr. Wyton chose the following: Rondeau, d'Andrieu; Fantasie in F, Bach; Four Sketches, Schumann; "Piece Heroique," Franck.

Jerald Hamilton, Topeka, Kan.—For a faculty recital Nov. 20 under the auspices of the Washburn Municipal University Mr. Hamilton played this program at Grace Cathedral: "Litanies," Alain; "The Cuckoo," d'Aquin; Chorale Preludes, "We All Believe in One God," "Rejoice, Beloved Christians" and "Saviour of the Heathen, Come," Bach; Prelude and Fugue in F major, Buxtehude; Grave and Allegro from Sonata on the Ninety-fourth Psalm, Reubke; "Nazard," Langlais; Berceuse, Vierne; Toccata, Sowerby.

Margaret Whitney Dow, Redlands, Calif.—The program Miss Dow played at the University of Redlands Dec. 2 consisted of the following numbers: Fantasie and Fugue in G minor, Bach; "Qui Tollis Peccata Mundi," Couperin; Six Little Preludes and Intermezzos, Schroeder; Improvisation on "King's Weston," Margaret Whitney Dow; "A Quiet Piece," Gail Kubik; "Tu Es Peatra," Mulet.

Gertrude Beckman, Holland, Mich.—Miss Beckman has completed a series of three Sunday afternoon recitals at the Fourteenth Street Christian Reformed Church. For her final program, which was heard Nov. 18, she selected the following: Allegro Vivace, Sammartini; Concerto in D minor, Vivaldi; Pavane, Byrd; "Thou Art the Rock," Mulet; Canon, Sketch in C major, Sketch in D flat major and Sketch in F minor, Schumann; "Dreams," McAmis; Prelude and Fugue in G minor, Dupré.

Lorene Banta, Andover, Mass.—Miss Banta, organist of Phillips Academy, gave a recital Nov. 18 at Cochran Chapel. Her program: Passacaglia and Fugue, "My Soul Doth Magnify" and "Sleepers, Wake," Bach; Prelude on the Magnificat, Verse 5, Dupré; "The Children of God," Messiaen; "My Heart Is Filled with Longing" and "Lo, a Rose Is Blooming," Brahms; Toccata, Farnam.

Mrs. M. E. Stephens, Gadsden, Ala.—Mrs. Stephens gave a recital Nov. 8 at the First Baptist Church of Villa Rica, Ga., where a Wurlitzer electronic organ recently was installed. Her program was as follows: Sonata 1, Becker; Toccata and Fugue in D minor and "So Fervently I Long for Thee," Bach; Toccata from Symphony 5, Widor; "Dreams," McAmis; "The Bells of St. Anne de Beaupré," Russell; "The Squirrel," Weaver; Pastoral, Stephens; "Poeme Mystique," Purvis; Chorale Prelude on an American Folk Hymn, Murphree; "Hymn of Glory," Yon.

Donald L. Coats, Los Angeles, Calif.—Mr. Coats was the recitalist Dec. 4 at St. James-by-the-Sea Episcopal Church, La Jolla, Calif. His program was: Larghetto and Allegro from Concerto 13, Handel; Chorale Preludes, "Abide with Us, Thou Saviour Dear," "Come, Saviour of the Gentiles," "O Lord, Have Mercy" and "In dulci Jubilo," Bach; Intermezzo and Prelude and Fugue in G, Brahms; "Carillon de Chateau-Thierry," Bingham; Cantabile, Jongen; "Comes Autumn Time," Sowerby; "The Sun's Evansong," Karg-Elert; "Regina Pacis," Weitz.

Mrs. W. L. Stroup, Corinth, Miss.—The women's society of the First Methodist Church sponsored Mrs. Stroup in a recital Dec. 3. Her program was as follows: "Now Thank We All Our God," Karg-Elert; Four Hymn Transcriptions; Adagio Cantabile from "Pathétique" Sonata, Beethoven; Two Chopin Preludes; "The French Clock," Bornschein; "Clair de Lune," Debussy; "Poeme Mystique," Purvis; Chorale Prelude on an American Folk Hymn, Murphree; "The Nightingale and the Rose," Saint-Saëns.

William H. Barnes, Mus.D., Evanston, Ill.—The dedicatory recital on a three-manual Kilgen organ at Ladue Chapel was played Dec. 2 by Dr. Barnes. His program was as follows: Rigaudon, Campra; Chorale Prelude, "God's Time Is Best" and Four Variations on "O God, Thou Faithful God," Bach; Symphonic Chorale, "Jesus Still Lead On," Karg-Elert; "Poeme Mystique," Purvis; "He Shall Feed Them," Titcomb.

Claude P. Lagace, Woonsocket, R. I.—Mr. Lagace gave a recital Nov. 25 at the Precious Blood Church. He was assisted by the choir and vocal soloists. For the program Mr. Lagace selected the following: "Grand Jeu," du Mage; "Dialogue," Clerambault; Variations on a Noel, d'Aquin-Watters; Three Chorale Preludes, Bach; "Little" Fugue in G minor, Bach; Chorale in A minor, Franck; Allegro from Symphony 5, Widor.

Gerald Bales, Toronto, Ont.—A program by Mr. Bales Dec. 3 in St. Andrew's Presbyterian Church consisted of the following numbers: Prelude and Fugue in D major, Bach; Prelude, Magee; Chorale in A minor, Franck; "Evening Harmonies," Karg-Elert; Symphony, Bales.

Programs of Organ Recitals of the Month

Carl Wiesemann, **Mus.D.**, New York City—A series of three recitals was played in the Advent season by Dr. Wiesemann at the Park Methodist Church, Bloomfield, N.J. The concluding program, Dec. 19, was as follows: Rigaudon, Campra; Prelude, Clerambault; Andante Cantabile, Tschaikowsky; Caprice, Turner; Nocturne, Ferrata; Sonata 1, Borowski; Intermezzo, Callaerts; "Dreams," McAmis; Allegretto, Wolstenholme; Finale, Symphony 1, Maquaire.

Elwood E. Gaskill, **Boston**—For his annual recital of Christmas music at King's Chapel Dec. 17 Mr. Gaskill chose the following selections: Noel, "Une Vierge Pucelle," and "Les Cloches," Le Begue; Noel, Karg-Elert; Pastorale, Clokey; Noel in G, d'Aquin; Pastorale Symphony and "Hallelujah Chorus," Handel.

Marie Schumacher, **New York City**—The New York City Chapter of the A.G.O. sponsored Miss Schumacher in a recital Dec. 10 at the Metropolitan Community Methodist Church. Her program was as follows: Partita, "Ach, was soll ich sünden machen," Bach; Prelude, Fugue and Variation, Franck; Fantasie in F minor, Mozart; "Poemes Evangeliques," Langlais; "Clair de Lune," Vierne; "Tu Es Petra," Mulet.

Klaus Speer, **Harrogate, Tenn.**—At the annual Christmas service presented by the music department of Lincoln Memorial University Mr. Speer played: "The Son of God Is Come Again," Bach; Pastorale, Pasquini; "In dulci Jubilo" and "Jesus, Priceless Treasure," Bach; Noel No. 10, d'Aquin; "I Stand before Thy Manger," Pepping; "We Christian People," "Come Help Me Praise God's Goodness" and "In Thee Is Gladness," Bach.

John Zorian, **F.A.G.O., A.R.C.O., Wheeling, W. Va.**—A recital was played by Mr. Zorian Dec. 20 on the new three-manual Austin organ at West Liberty State College. His program was: Suite in F, Corelli; Pavane, "The Earle of Salisbury," Byrd; "Forlame," Aubert; "Fugue a la Gigue," Bach; Passacaglia in D minor, Braman; Prelude on "Martyrdom" and Fantasia on "St. Denio," Cameron; "In dulci Jubilo," Dupré; "Christmas at Montreal," Grant-Schaeffer; "March of the Magi Kings," Dubois; Toccata on "Vom Himmel hoch," Edmundson.

Peter Waring, **Hartford, Conn.**—At a vesper service of music Dec. 2 at the Central Baptist Church Mr. Waring played the fol-

lowing: "Vom Himmel hoch," Pachelbel; "In dulci ist Freude," Bach; Noel for the Flutes, d'Aquin; "In dulci Jubilo," Bach; "In dulci Jubilo," Karg-Elert; Prelude on "Pange Lingua," Boely; Canon in B minor, Schumann; Prelude and Fugue on "B-A-C-H," Liszt; "Es ist ein Ros' entsprungen," Brahms.

Harold Heeremans, **New York City**—The performance of Mendelssohn's Prelude and Fugue in D minor by Mr. Heeremans at the Church of the Saviour, Brooklyn, Dec. 9 marked the completion of the playing of that composer's organ works in the current recital series there. Other numbers included were: Pastorale, Rheinberger; Hymn-tune Prelude on Song 13, Vaughan Williams; Fantasia in C minor and Chorale Preludes, "Sleepers, Wake" and "O God Have Mercy," Bach; Adagio from Symphony 6, Widor.

Adam Hamm, **S.M.M., York, Pa.**—Mr. Hamm gave a recital Nov. 28 at Zion Lutheran Church. The program: Toccata in F major, Bach; Chorale Preludes, "Praised Be Thou, Jesus Christ," "Christ Lay in the Bonds of Death" and "Rejoice, Beloved Christians, Now," Bach; Concerto in F major, Handel; Andante Sostenuto from "Symphonie Gothique," Widor; "Florentine Music Box," Salzedo; "Carillon-Sortie," Mulet; "In dulci Jubilo," Dupré; "Deck Thyself with Joy and Gladness," Brahms; Toccata on "O Filii et Filiae," Farnam; "The Fountain," DeLamarer; "Lord Jesus Christ, Be Present Now," Karg-Elert.

Henry J. Eickhoff, **Seattle, Wash.**—Mr. Eickhoff was sponsored Dec. 10 by the Washington Chapter of the A.G.O. in a recital at the Greenlake Church of the Seventh-Day Adventists. The program: "Te Deum," Langlais; Toccata and Fugue in F major, Buxtehude; Chorale Preludes, "Sleepers, Wake" and "In dulci Jubilo," Bach; Two Movements from Sonata 3, Mendelssohn; Menuet, Vierne; "The Nativity," Langlais; "Outburst of Joy," Messiaen.

Charles Huddleston Heaton, **New York City**—Mr. Heaton, who is in his second year at the Union Theological Seminary School of Sacred Music, will play a recital Jan. 14 in James Memorial Chapel. The program will be: Trumpet Voluntary, Purcell; Preludio, Corelli; Chorale Preludes, "To Shepherds, as They Watched by Night" and "When in the Hour of Utmost Need," Bach; Prelude and Fugue in D major, Bach; "Now Blessed Be Thou," Bach; Toc-

ata and Fugue in D minor, Bach; "Meditation on the Bells," McCurdy; "Divinum Mysterium," York; Sketches in F minor and D flat, Schumann; "Christians, Rejoice," Dupré; "The Tumult in the Praetorium," de Maleingreau; "Greensleeves," Purvis; "Poem" for organ and bells, Elmore; Fantasia on the Bells, McCurdy; English Changes, Traditional.

Walter W. Davis, **New York City**—Mr. Davis played the following Advent recital Dec. 2 at the Church of the Redeemer, Yonkers, N. Y., where he is organist-director: Christmas Chorale on "Vom Himmel hoch," Pachelbel; "In dulci Jubilo," Zachau; "Noel," d'Aquin; "To Shepherds as They Watched by Night," Bach; Pastorale from "Le Prologue de Jesus," Clokey; "Lo, How a Rose e'er Blooming," Brahms; "Moravian Morning Star," Gaul; "March of the Magi Kings," Dubois; "Noel," Mulet; "Noel Provencal," Bedell; "At the Cradle of Jesus," Bingham; "Divinum Mysterium," Purvis; Lullaby on Luther's Cradle Hymn, Variations on a Polish Carol and Toccata on "Antioch," Walter W. Davis.

Mr. Davis is a student in Union Theological Seminary, New York City, and a pupil of Dr. Hugh Porter.

William Day Kaltrider, **Great Lakes, Ill.**—Mr. Kaltrider, who is a seaman in the navy, appeared with the Bluejacket Choir Dec. 9 at the First Congregational Church, Chicago. He played these numbers: Rigaudon, Campra; "Chinese Boy and Bamboo Flute," Spencer; Chorale Prelude on "Jewels," Bittgood; "Toccata Basse," Bedell; Toccata on a French Psalm tune, Fisher; "Gesu Bambino," Yon.

Clyde English, **Morgantown, W. Va.**—The opening recital of a series of three to be presented by the Texas Chapter of the A.G.O., was given by Mr. English at Perkins Chapel, Southern Methodist University, Nov. 13. The chapel contains a three-manual Aeolian-Skinner organ installed last spring. The program was as follows: Fifth Concerto, Handel; "Perpetuum Mobile," Middelschulte; Toccata in F, Bach; "A Gothic Prelude," DeLamarer; "Sonata Eroica," Jongen; Scherzo from First Symphony, Vierne; Toccata on "Lord Jesus Christ, Be with Us Now," Karg-Elert.

Alexander McCurdy, **Philadelphia**—A program of music for organ and bells was played Sept. 23 by Dr. McCurdy to dedicate a Schulmerich electronic carillon at the Southern Baptist Theological Seminary, Louisville. He played these numbers: Chorale Preludes, "Our Father Who Art in Heaven" and "Now Blessed Be Thou," Bach; Toc-

ata and Fugue in D minor, Bach; "Meditation on the Bells," McCurdy; "Divinum Mysterium," York; Sketches in F minor and D flat, Schumann; "Christians, Rejoice," Dupré; "The Tumult in the Praetorium," de Maleingreau; "Greensleeves," Purvis; "Poem" for organ and bells, Elmore; Fantasia on the Bells, McCurdy; English Changes, Traditional.

C. Harold Einecke, **Santa Barbara, Cal.**—The Santa Barbara Memorial Park is sponsoring Mr. Einecke in weekly half-hour radio recitals broadcast over the facilities of the ABC network. The "formula" for these programs is a favorite air, an arrangement of a hymn, with the rest of the program devoted to actual organ compositions. On Nov. 12 this program was heard: "Hymn of Glory," Yon; "To an American Soldier," Thompson; "Londonerry Air," Archer; "St. Anne's Fugue," Bach; "Humoresque Americana," Murphree; "He Leadeth Me," Matthews.

Mr. Einecke chose these numbers for his Nov. 5 broadcast: Rigaudon, Campra; "Jesu, Joy of Man's Desiring," Bach; Largo, Handel; "The Squirrel," Weaver; "A Dream Mood," Foster-Nevin; "Thou Art My Rock," Mueller.

Ramona Cruikshank Beard, **Tallahassee, Fla.**—Mrs. Beard and a brass quartet from Florida State University were sponsored by the Jacksonville Chapter of the A.G.O. in a program Nov. 5 at the Riverside Presbyterian Church. These selections were played: "Aigincourt Hymn," Dunstable; "Psalm 19," Marcelli; Swiss Noel with Variations, d'Aquin; Chorale Prelude on "God's Son Will Come" and Prelude and Fugue in D major, Bach; Trumpet Tune, Purcell; Festival Chorale, Karg-Elert; "The Nativity," Langlais; "Grand Choeur Dialogue," Gigout.

Claude L. Murphree, **F.A.G.O., Gainesville, Fla.**—For his annual Christmas recital at the University of Florida Mr. Murphree chose the following numbers: "Adeste Fideles," Edmundson; "Cradle Neath the Stars" and "Christmas Candlelight Carol," Johnson; "Cradle Song," Gaul; "Christmas in Sicily," Yon; Prelude on "O Come Emmanuel" and Christmas Rhapsody, Walton; Variations on a Noel, Dupré; Prelude on "Greensleeves," Purvis; "Noel," Bedell; "In dulci Jubilo," Bach; Toccata, "Vom Himmel hoch," Edmundson.

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WAGNER, RICHARD

Eucharist Music from Parsifal (No. 8294) \$1.25

This short work of about one hour has become a standard number in many churches for a Good Friday Evening service; those who have used it have been delighted with the effects produced in this reverent and colorful adaptation.

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New Issues for the Choir

By JAMES S. DENNY, *Mus.B.*

We are always a bit dismayed when we read the writings of some who apparently believe that the purpose of church music is to entertain that segment of the congregation possessing the lowest intelligence quotient. Nor do we mean to imply that the House of God should be turned into a school of instruction in higher music appreciation. But the fact that congregations are coming more and more to the point of expecting a certain standard of advanced musical knowledge in choir directors is enough to refute the notion that men who draw sharp lines of discrimination in choosing from the old literature and who make bold experiments in the new are "giving the people something they don't want." It goes without saying that it would be futile to use musical idioms in church which have no meaning or significance. But is it showing due respect to Scripture, the Prayer Book or the great hymn texts to decorate them with pastel shades of tinted harmonies as if we were attempting to make a rather dull bill of fare palatable?

Church music composers are notably a conservative lot, and when a writer of anthems ventures even so far as to use harmonies comparable to the advanced chromaticism of the latter part of the nineteenth century he often is accused of being radically modern. It is therefore refreshing to see a service setting which taps the resources of current musical idioms as does the Short Communion Service in D by the able choirmaster of the Chapel of the Incarnation in New York City, M. Seale Wright. Though this service is short and uncomplicated as to form, the settings of the Kyrie and the Sanctus are definitely of a festive character. Organum is used with good effect in the former and the latter has a splendid rhythmic verve, alternating between 2/2 and 5/4 time. The "Benedictus Qui Venit" is a short canon at the octave. Though the Agnus Dei is not simple rhythmically it flows along smoothly with mild dissonances which do not distract from the feeling of repose inherent in the text and which naturally contribute to the impressiveness of the harmonic resolution at the words "Grant Us Thy Peace." The publisher is the Canyon Press of New York.

Healey Willan's "Blessed Art Thou, O Lord" (Oxford) was written for the centenary of Trinity College, Toronto, this year. It is to be highly recommended for any great occasion. Though conceived for a full chorus and demanding a large sound in places, it is not difficult technically, requiring only SATB with occasional *divisi* in the soprano and alto parts. Incidentally, the text of this is not that of the Benedictus Es but is taken from a Sarum Gradual. The Benedictus Es is, however, available in a new setting by Robert Crandell (Canyon Press). This has a "modern" flavor and is of a little more than average difficulty.

Two anthems by Robert Elmore have been made available by M. Witmark & Sons. "O Lord Support Us," a setting of the well-known evening prayer, is for SATB with soprano solo. It is rather romantic in flavor, with orchestral effects on the organ. "Drop, Drop, Slow Tears" is a bit more interesting musically; a very pleasing short number. The same firm is responsible for the publication of Goldsworthy's "Go, Tell Thy Son." It will appeal to those who like conventional but carefully written music.

A setting of the Lord's Prayer by the Brazilian composer Villa-Lobos should be called to the attention of those directors who have groups that can handle the intricate harmonies. Aside from Villa-Lobos' unusual intervals and chords the work is relatively simple in structure. The composer's piano and orchestral works have been widely performed in the United States and audiences will no doubt be interested in this short sacred work. It is published by Edward B. Marks.

Three Concordia publications not previously mentioned are as follows: "Fear Thou Not, for I Am with Thee," Dressler; "Woe, Fear and Tribulation," Eccard-Hernried; "When My Last Hour Once Draweth Near," Lechner-Hernried. The first of these is of special interest. It is an *a cappella* motet for SATB by the sixteenth century composer Gallus Dressler, capably edited by T. P. Klammer.

The following are included on C. C. Birchard's latest list: "O Clap Your Hands," Henry Woodward, SATB *a cappella*; "Praise to the Lord," melody from "Stralsund Ge-

sangbuch," arranged by Don Malin, for mixed and treble choirs; "Alleluia, Glorious Is Thy Name," Robert G. Olson, SATB *a cappella*; "Our God Is A Rock," Katherine K. Davis, available both for SAB and SSA; "Thy Kingdom Come," Leland B. Sateran, SSAATBB, accompaniment optional; "Be Thou Very Welcome," Flemish carol set by Carl Parrish, TTBB *a cappella*; "O God of Truth," Sidney S. Campbell, SATB with organ, based on the tune "Martyrs" from the Scottish Psalter.

CHURCH IN SOUTH BEND, IND., BUYS REUTER THREE-MANUAL

A contract has been awarded to the Reuter Organ Company by the First Presbyterian Church of South Bend, Ind., to build a three-manual organ of thirty ranks for the new church. F. C. Wielach & Son, Chicago representative of the Reuter Company, handled negotiations and Dr. William H. Barnes is serving as consultant for the church.

The following is the stoplist of the organ:

GREAT ORGAN.
Gemshorn, 16 ft., 73 pipes.
Diapason, 8 ft., 61 pipes.
Hohlfloete, 8 ft., 73 pipes.
Gemshorn, 8 ft., 61 notes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 notes.
Mixture, 3 ranks, 183 pipes.
Chimes (preparation).
Tremolo.

SWELL ORGAN.
Gedeckt, 16 ft., 85 pipes.
Geigen Principal, 8 ft., 85 pipes.
Chimney Flute, 8 ft., 73 notes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Geigen Octave, 4 ft., 73 pipes.
Flute Harmonique, 8 ft., 73 pipes.
Plein Jeu, 4 ranks, 244 pipes.
Contra Fagotto, 16 ft., 85 pipes.
Trumpet, 8 ft., 73 pipes.
Fagotto, 8 ft., 73 notes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.
Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Rohr Flöte, 4 ft., 73 pipes.
Nasard, 2 1/2 ft., 61 pipes.
Piccolo, 2 ft., 61 notes.
Tierce, 1 1/2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.
Resultant, 32 ft., 32 notes.
Diapason, 16 ft., 12 pipes.
Bourdon, 16 ft., 44 pipes.
Gemshorn, 16 ft., 32 notes.
Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 44 pipes.
Bourdon, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Super Octave, 4 ft., 32 notes.
Gedeckt, 4 ft., 32 notes.
Trombone, 16 ft., 12 pipes.
Fagotto, 16 ft., 32 notes.

INSTITUTE AS CORPORATION TO PUBLISH A QUARTERLY

At a meeting at the New England Conservatory of Music Nov. 26 a nonprofit corporation was organized and a petition to the State of Massachusetts to grant corporate rights to the Organ Institute was authorized. The agreement of association was signed by Archibald T. Davison of the department of music of Harvard University, Clarence Dickinson, Rowland W. Dunham, Rudolph Elie, music editor and columnist of the *Boston Herald*; Wallace Goodrich, director emeritus of the New England Conservatory of Music; N. Penrose Hallowell, patron of music; Arthur Howes, director of the Organ Institute; Ralph Kirkpatrick, harpsichordist; Edwin McArthur, conductor of the St. Louis Opera Association; Wilfrid Pelletier, former conductor of the Metropolitan Opera Company, and Howell Stillman, patron of music. Messrs. Hallowell, Stillman and Howes were elected president, treasurer, and clerk of the corporation, respectively.

The charter which the incorporators are seeking will authorize the corporation to conduct courses of instruction, give concerts and issue publications and recorded music. The institute will continue to offer organ instruction by prominent artists and will publish a quarterly magazine.

PAUL J. SIFLER, organist and choirmaster of St. Paul's Chapel, Trinity Parish, New York City, directed three programs of sacred cantatas and organ music in Advent. Mr. Sifler's "Cantate Domini" was performed Dec. 3 and the Alessandro Scarlatti solo cantata "Cantata Pastorale per la Nativita" was heard Dec. 10. The offering Dec. 17 was Bach's cantata "For Us a Child Is Born,"

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New Music for the Organ

By WILLIAM LESTER, D.F.A.

Fugue in B minor, by Bach; published in Standard Series of Organ Compositions by the H. W. Gray Company, Inc.

This contrapuntal work, based on a theme by Corelli, is not one of Bach's most inspired compositions; its main interest is along pedagogical lines. This edition is a good one, legible and correct. Little has been done in an editorial way except to supply footings; it will be the players' responsibility to work out registration and phrasings.

Music Calendar for 1952, published by C. F. Peters Corporation, New York.

The current edition of this artistic work is now available and deserves a warm welcome. Each two-week period is served by a sheet bearing a beautiful reproduction of some noted picture or musical illustration; the reverse side of the sheet lists historical musical events and dates of importance in some detail. The format of this handsome publication is of superior quality in every way; the amount of authentic information contained is enormous. Altogether this issue is a stimulating study in musical history, an interesting and compelling compendium of pictorial significance, and a reference mine of information. As a desk calendar it will prove invaluable in many ways besides being an ornament.

Choralbuch, edited by Alfred Doerffel; for organ or harmonium; published by C. F. Peters Corporation, New York and London.

In the last issue of THE DIAPASON attention was given recent Peters publications of two collections of chorales edited by Straube and Keller. Here is another valuable set. The ninety examples included cover the whole church year. Titles are listed in both English and German. Texts are supplied in German only. These are all provocative and inspirational studies in melodic formation and harmonic vocabulary. Besides their apparent use in service or for home devotional use the collection has great utility in harmonic analysis, keyboard harmony, basic compositional studies, etc.

Twelve Short Chorale Preludes by George Philipp Telemann, for organ or harmonium, edited by Herman Keller; published by C. F. Peters Corporation.

A dozen short but significant pieces by the great, and today unduly neglected rival of Bach, the Hamburg master, Telemann. The twelve items chosen for inclusion in this book are one-half of the set originally set forth in the one opus. The themes are all familiar, favorites of many great masters in this field. Originally published in 1736, they have been reissued in the present book—a welcome addition both artistically and in service utility.

Ten Church and Recital Pieces, published in one volume as Schmidt Educational Series No. 465 by the Arthur P. Schmidt Company.

This new issue comprises pieces mostly by native composers old and new. Among the older favorites are a meditation, "Night," by Arthur Foote; Howard Vincent Mangan's fine Prelude on a Traditional Melody (colorful piece that I have used on concert programs for thirty years), and other pieces by such creators as Coke-Jephcott, Julius Harrison, Stanley T. Reiff and Allanson G. Y. Brown. Also included are new works, all worthy of attention, by Carin Malmloef, Ernest Lubin, Karg-Elert and Carl Whitmer. None of the music is above the grade of moderately difficult; it is all music of better than ordinary quality, equally effective for concert or service use. Such a volume will find a ready welcome in the teaching field, for there is not too much of this grade available.

Chorale Meditation on "Ostergaard," Chorale Prelude on "Purer in Heart, O God," two pieces for organ composed by Joseph H. Greener, published by Edward Schubert & Co., Inc.

A pair of simple treatments of two rather unfamiliar hymn-tunes. The plan followed by the composer in both pieces is the simple one of supplementing a brief introduction with an exposition of the tune; then, after a short bridge passage, repeating the tune in a more adorned fashion. This music is well written, reverential in mood, easy to play and grateful for the hearer. Both numbers are definitely service music.

Joy to the World, Carol Fantasy for organ by Maurice C. Whitney; "The Christmas Tree," by Franz Liszt, arranged for organ by E. Power Biggs; "Perpetuum Mobile," by Wilhelm Middelschulte; published by the H. W. Gray Company in the Cecilia Series of Organ Compositions.

Two attractive seasonal pieces for organ and one brilliant stunt piece for pedal solo are listed above. The Christmas pieces unfortunately are out too late for review in these columns in time for use this season;

it will be well to keep them both in mind for next year. The Whitney opus is a clever treatment of the familiar Yuletide hymn, well written, most endearing and easy to play. The Liszt issue is chosen from little-known sources; it consists of two movements from a piano suite, "The Christmas Tree," composed in 1875-76 and dedicated by Liszt to his granddaughter, Daniela von Buelow. The two excerpts chosen by the transcriber are "An Old Christmas Carol" and "The Shepherds at the Manger." This is simple music, but distinguished, out-of-the-ordinary. The arranger has done a fine job; the results are worth noting.

The Middelschulte piece is a *tour de force* for pedal solo, virtuosos display work based on the subject of the Wedge Fugue of Bach. The number was first planned to be the intermezzo movement of an organ concerto, but in later years it was put out as a separate piece, in which form it was widely played by Virgil Fox, to whom it was dedicated.

Sketch Book, Volume 1, by S. Karg-Elert; edited by Godfrey Scats; published by Edition Hinrichsen, London and New York.

This volume consists of eight short sketches, published first in 1914. They have been out of print for some years and are now republished with careful editing by an authority. The pieces are all short; they are interesting experiments, displaying all the chromatic colorings so beloved by this composer, his distinctive melodic sense and his innovations in textures. Here in small dimensions are all the famous mannerisms that later were used in his larger compositions. A most interesting program group could be evolved from these short pieces.

Melodie Lyrique, by Chester Nordman; published by the Arthur P. Schmidt Company.

An interesting and worthwhile addition to the series of pieces titled "Organ Music with Chimes," put out by this enterprising publisher. This particular number boasts a lush tune richly harmonized, making effective use of the chimes. It is easy and attractive in its simple way.

NBC GIVES AEOLIAN-SKINNER TO WEST POINT; THE OPENING

A three-manual Aeolian-Skinner organ was dedicated at the Post Chapel of the United States Military Academy, West Point, N. Y., Dec. 9. The instrument is a gift from the National Broadcasting Company, Inc. It was built for the network in 1934 and installed in one of the studios. This studio recently was taken over for television broadcasts and the conversion necessitated the removal of the organ. The instrument contains 1,027 pipes, harp and chimes.

The opening recital was played by Andrew J. Baird, A.A.G.O., organist of the First Reformed Church of Poughkeepsie, N. Y. He chose these numbers for his program: Festal Prelude on "Ein' feste Burg," Faulkes; Pastorale, Foote; "Funeral March and Hymn of the Seraphs," Guilmant; Fugue from the Pastoral Sonata, Rheinberger; "Voix Celeste," Batiste; Toccata in G minor, Rogers; "At Evening," Buck; "Finlandia," Sibelius.

Mr. Baird was assisted by Lola Hutchinson Dvorak, soprano, wife of the chapel organist, Lieutenant Robert J. Dvorak. Lieutenant Dvorak earned his master's degree at the Chicago Musical College and recently one of his compositions was performed by the Chicago Symphony Orchestra.

PAUL I. HANSON TAKES POST AT BETHLEHEM LUTHERAN

Paul I. Hanson is the new organist and choirmaster of Bethlehem Lutheran Church in Beverly Hills, Chicago, where he began his duties Dec. 1. Mr. Hanson holds the bachelor of music education degree from the Chicago Musical College and is working toward his master's at that school. He is a pupil of Dr. Heinrich Fleischer. Before coming to Chicago to study two years ago Mr. Hanson was a student at Augustana College in Rock Island, Ill.

Mr. Hanson is a native of Minnesota and the son of a Lutheran minister. Nov. 17 he married Marilyn R. Bjork of Chicago, who teaches speech and dramatics in Elmwood Park, where the Hansons make their home. Before coming to Chicago Mr. Hanson was organist of the First Baptist Church of Rock Island.

THE PUTNAM COUNTY Choral Society gave "The Messiah" Dec. 2 at St. James' Church, Danbury, Conn. Robert L. Mahaffey was at the organ and Ruth Schaffner directed the chorus.

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CARL R. YOUNGDAHL



DR. CARL R. YOUNGDAHL has completed thirty years of musical ministry at the First Lutheran Church in Sioux Falls, S. D. Members of the church council, including deacons and trustees, honored Dr. Youngdahl in December at a dinner, presenting him with a silver vase loving cup. The entire congregation also paid tribute to its organist at a Sunday service by rising as the pastor commended Mr. Youngdahl for his ministry.

Mr. Youngdahl is head of the music school at Augustana College, where he directs the *a cappella* choir and teaches organ. He is shown in the picture at the console of the organ at the First Lutheran Church.

DR. HENRY FUSNER DIRECTS
SERIES OF SPECIAL SERVICES

Special musical services at Emmanuel Baptist Church, Brooklyn, began Oct. 21 when Dr. Henry Fusner, the church's musical director, gave a recital, assisted by the soprano, Dorothea Dunham, who sang Weinberger's solo cantata "The Way to Emmaus." The organ numbers were: Toccata, Fleuret; Adagio, Mozart; "What God Ordains Is Always Good," Kellner; Fantasy and Fugue in G minor, Bach; "In Paradisum," Lesur; "Comes Autumn Time," Sowerby.

Handel's "Judas Maccabaeus" was sung by the motet choir under Dr. Fusner's direction Nov. 18. On Dec. 2 Anne Byrne was heard in an organ recital, assisted by Adelaide Boatner, contralto. Miss Boatner sang Bach's solo cantata No. 53, "Hasten Thou, Oh Longed-for Hour." Miss Byrne played the following numbers: "Piece Symphonique," Franck; "Basse et Dessus de Trompette," Clerambault; Pavane and Galliard, Byrd; Dorian Toccata, Bach; "Noel Basque," Benoit; "Benedictus," Reger; Toccata, Gigout.

The most largely attended service of the year at Emmanuel Church is the "carols by candlelight" service, held this year on Dec. 23. A number of medieval carols were heard, with the traditional ones, sung in the candle-lighted church.

SEARLE WRIGHT, F.A.G.O., directed choral evensong at the Chapel of the Incarnation, New York City, Nov. 18 and Dec. 9. The Magnificat and Nunc Dimittis in A flat by Edmund Rubbra were used Nov. 18 and the choir sang Bach's "Blessing, Glory and Wisdom" and David McK. Williams' "Hymn of the Immortals." Karg-Elert's Fugue, Canzona and Epilogue for organ, violin and women's voices also was heard. On Dec. 9 the service was by William Byrd. These were the choral offerings: "Song of Destiny," Brahms; "Lamentations of Jeremiah," Alberto Ginastera; "Libera Me," Verdi. For the postlude Mr. Wright played Sowerby's "Pageant."

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Announcement . . .

THE ORGAN INSTITUTE QUARTERLY

A NEW PUBLICATION, long awaited by the organ profession, will be issued quarterly, beginning January, 1952. It will contain articles by outstanding musical authorities on subjects of great interest to organists and church musicians. Its editorial board will include E. Power Biggs, Archibald T. Davison, Clarence Dickinson, Rudolph Elie, Arthur Howes, Ralph Kirkpatrick, Edwin McArthur, Wilfrid Pelletier, Arthur Poister, Carl Weinrich and Ernest White.

The Organ Institute will publish this quarterly magazine in the interest of the entire profession, and now invites subscriptions. Having organized and applied for a charter as a nonprofit corporation in the State of Massachusetts, the Organ Institute will offer supporting membership for the purpose of increasing its scholarship funds. All who are interested in assisting worthy and talented young organists in their efforts to perfect their artistry at the Organ Institute are cordially invited to become Associates of the Organ Institute by the contribution of any sum, however small or large, of which one dollar will be counted as a subscription to the Organ Institute Quarterly.

In the 1952 winter issue: "Piano Practice for Organists," "The Ideal Great Organ," "Short Octaves in Early Organs," "Organ Tone Compared with That of Other Instruments," by Rowland W. Dunham, Ernest White, Louis L. Balogh, Arthur Howes; plus some pungent comments on the present "baroque" versus "romantic" controversy by the Editor; also, photographs and other features.

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By REGINALD L. McALL, MUS.D.

From a large number of programs of Genevan Psalter hymn festivals received recently we have selected the following as having interesting features. Members of the society participated in them all.

Dec. 2—Collinwood Avenue Presbyterian Church, Toledo, Ohio. The service celebrated the Genevan Psalter and included hymns of the great periods of the church's history. It also was the first festival to refer to the approaching thirtieth anniversary of this society. The organist is J. Harold Harder. The same bulletin lists a large number of "foundation" Psalms in the lives of great men and women who made history—the first compilation we have seen.

Nov. 25—Second Presbyterian Church, Kansas City, Mo., at two morning services. The headings of the program follow the liturgical steps of worship. One sub-heading is the "ritual of friendship," when those present can register their attendance and add personal requests on the cards provided. The sermon topic was "The Perils of Thanksgiving." The organist, Richard Y. Helms, adds that as a result of the service they will use more of the Psalter music in the future. The help of the Hymn Society was acknowledged.

Nov. 18—St. Luke's Lutheran Church, Youngstown, Ohio. A fine service using our leaflet. This church has held numerous hymn festivals under the direction of Mrs. Hazel W. Buchanan. The pastor's address stressed the deep values of our heritage of the Psalter hymns and tunes. The flowers on the altar were given by the Latvian members, in memory of Nov. 18, 1918, when the independence of Latvia was proclaimed.

Nov. 11—Wailuku Union Church, Wailuku, Maui, T. H. The pastor, the Rev. Richard H. Ritter, used a program containing both Scottish and Genevan Psalter elements. He writes that in his two choirs, aggregating thirty-six voices, "we have American Caucasian, Scottish, German, Hawaiian, Chinese, Japanese, Filipino, American Negro, Korean

and various mixtures, all worshiping together with perfect harmony (psychological, not necessarily musical). Our organist is Hawaiian and I direct the choir." We notice that the program is photo-offset from the best I. B. M. type, a beautiful piece of work.

First Baptist Church, Akron, Iowa. The Methodist minister there, the Rev. H. Myron Braun, prepared and was organist for a combined festival of the four Protestant churches. Several Psalms were first read and then sung in the metrical version. Four organ numbers were played just before the benediction, which in turn was followed by the Doxology, sung in the original version. This program shows what can be done in a really small community (1,300) when there are one or two persons on hand with musical vision and experience.

Nov. 4—Macky Auditorium, University of Colorado, at Boulder. Here a united service of all the student fellowships and religious clubs, together with the Council of Churches of the city, was held in the University auditorium. An address was delivered by Bishop Donald Harvey Tippett, D.D., of San Francisco on the "Reformation's Declaration of Independence." One of our members, Everett J. Hiltz, shared largely in the preparation of the service.

Sterling, Kan. — United Presbyterian Church. A service showing much originality in choice of materials. The choir and congregational tunes that were unfamiliar were placed with the programs. The service was designed by the pastor, the Rev. Alfred L. Spotts.

Oct. 28—First Congregational Church, Winter Park, Fla. Miss Edna Wallace Johnson, the choir director, writes that they used our Psalter leaflets in the festival at the second morning service. The congregation showed its appreciation of the grandeur of these old hymns in a way she never imagined possible.

Sept. 30—First Methodist Church, Athens, Ohio, which functions as the Wesley Foundation at Ohio University. Not only was the morning service devoted to the texts and tunes of the Genevan Psalter, but the program contained a two-page insert on the Psalter, with able notes on the music used in the service. This was the work of the organist, Raymond Sturm, who is also director of youth work, while Dr. John M. Vorssteeg, writer of hymns and hymnologist, made the address. Those interested should write for a copy of the annotations.

A EUROPEAN MUSICAL PILGRIMAGE will be conducted next summer by Dr. James Allan Dash, distinguished conductor and composer. The group will leave New York about July 1 and return about Aug. 5. The itinerary will include Paris, Berlin, Munich, Vienna and Rome, numerous music festivals and sightseeing trips in Switzerland, Bavaria, Italy and France, including visits to famous music centers. Persons interested in joining this tour may write to Dr. Dash at 340 North Charles Street, Baltimore, Md.

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Jubilate Deo—All Saints' Church, Atlanta (Joseph Ragan)

Seven Lowell Mason Preludes—A.G.O. Regional Convention, Buffalo (Charles H. Finney)

Songs: "The Snail," "New England Woman," "Felicity of Animal World"—New York City Chapter, A.G.O.

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"Rhythmic Trumpet"—New York City Chapter, A.G.O. (Carl Wiesemann)

"Primavera, Savorarola"—Northeastern Regional Convention

"Voice of the Tempest"—Riverside Church (Emilie Spivey)

Passacaglia—University of Alabama (Theodore Miller)

Two Hymn-tune Preludes—Yale University (Luther Noss)

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A Model C-3 Allen electronic organ and a Maas electronic carillon were opened Dec. 2 in the large new American Lutheran Church at Rantoul, Ill. Three services to dedicate the edifice and its furnishings attracted a congregation estimated at 4,000.

Recitals were played on both instruments by Harold L. Turner, who is a sales representative for the Maas and Allen firms. In his organ programs Mr. Turner included the following selections: "I Need Thee Every Hour," Thompson; "Grand Choeur," Handel; "Deep River," Spiritual; Chorale with Variations, Walther; Pastoral Symphony, Handel; Arioso in A and Prelude and Fugue in A minor, Bach; "Psalm 18," Marcello.

Other events at the Rantoul church in December were an organ recital by Howard Peterson Dec. 9 and a carillon recital by Frederick Marriott Dec. 14.

DAMPP-CHASER, the moisture regulating unit used by manufacturers in the organ industry, has been authorized for sale and use in all provinces of Canada. Special models of this heating element now bear the CSA mark, symbol of the approval of the Canadian Standards Association. They are available directly from the factory or from any Dampp-Chaser dealer in the United States and Canada. Recent recommendations from piano and organ manufacturers note the success with which Dampp-Chasers eliminate complaints of sluggish action and sticking keys in hot, cold or damp weather.

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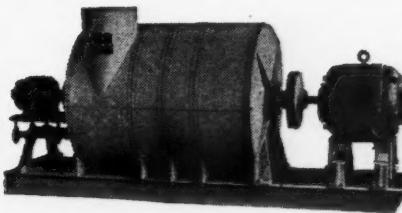
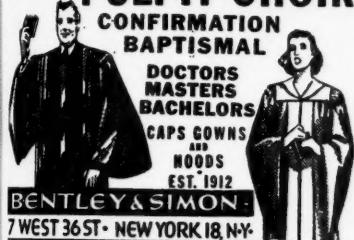
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THE FORTY-SEVENTH ANNIVERSARY of Mrs. Vivian Lyon Moore's first appearance on the organ bench at St. Peter's Episcopal Church, Hillsdale, Mich., occurred Dec. 4. Starting as a school girl she has literally grown up in the choir. The instrument which she played back in 1904 was tiny and quaint. Even then it was old, having been the first pipe organ owned by any church in the city. This organ was bought to replace the melodeon originally used. It had pedals, but only one manual. In 1923 the present organ, a Möller, was purchased through the combined efforts of the women's guild and the members of the choir. St. Peter's parish is now 106 years old. The pastor is the Rev. Rollin S. Polk, Jr., and the choirmaster is Professor Raymond Lyon Bowers, a colleague of Mrs. Moore at Hillsdale College.

FRED PARKER AND HIS CHOIR
HEARD AT CONSOLE OPENING

To dedicate a new console and the addition of stops to the organ at the First Presbyterian Church, Columbia, S. C., there was a concert of sacred music Nov. 18 under the direction of Fred H. Parker, M. A., the organist and choirmaster. The organ is a three-manual Pilcher of 1925 and the additions were made by M. P. Möller, Inc. The new ranks include a trumpet and an extended gemshorn set.

Mr. Parker opened the program with the following organ group: "Now Rest beneath Night's Shadow," Walther; Trumpet Tune, Purcell; Aria and Allegro from Concerto 10, Handel; Prelude and Fugue in E minor, Bach. The choir then sang Bach's cantata "The Lord Is a Sun and Shield." After the cantata these organ selections were heard: Prelude on "Christ, Whose Glory Fills the Skies," Edmundson; Adagio, Peeters; "Marche Pastorale," Yon; "The Bells of St. Anne de Beaupré," Russell. The closing anthem was Lefebvre's "Hymn to the Godhead."

CARROLL THOMAS ANDREWS
OPENS KILGEN IN HIS CHURCH

A three-manual Kilgen organ in Sacred Heart Catholic Church, Toledo, Ohio, was opened Nov. 20 with a recital played by Carroll Thomas Andrews before the Toledo Chapter of the A.G.O. Mr. Andrews is the organist of the church and the designer of the new instrument.

The organ is installed in a balcony at the rear of the church and a set of memorial chimes is mounted on the wall above. The present stoplist shows a total of eighteen ranks and preparation has been made for the addition of more voices.

For the opening recital Mr. Andrews played the following program: Fantasie, Pachelbel; Trumpet Piece, Purcell; Meditation, Lee; Toccata in F, Bach; "Carillon," Roberts; Adagio from Symphony 2, Vierne; Toccata, Gigout; "Melodia," Reger.

MISS YOLANDA GRECO, harpist, was heard in a joint recital with Miss Martha Mahlenbrock, organist, at the Old Bergen Church, Jersey City, N. J., Sunday, Dec. 9. Miss Greco, a resident of Jersey City, has been teacher of harp at the Ladycliff Academy in Highland Falls, N. Y. Miss Mahlenbrock is organist and director of music at Old Bergen Church. She is a graduate of the Gulman Organ School and holds the associate certificate of the American Guild of Organists.

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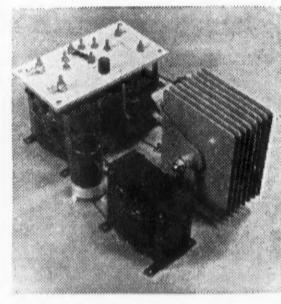
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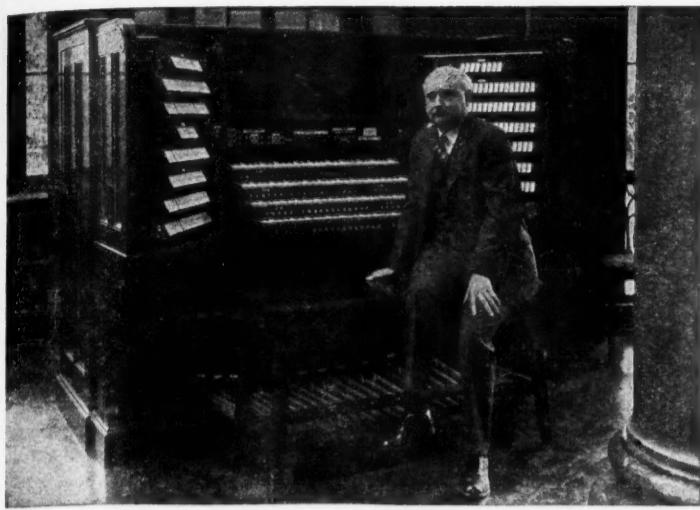
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ORGANIST AND CHOIRMASTER
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VESPERS MARK 20TH YEAR FOR WASHINGTON, PA., CHOIR

The choir of the Second Presbyterian Church of Washington, Pa., marked its twentieth anniversary with a series of Advent vesper programs. The series opened Nov. 25 with a recital by Sigmund Kvamme, the minister of music. On Dec. 2 "Christ Is Born," by Clokey, was sung by the chapel choir. The junior choir also sang two Christmas numbers. There was a program of music for violin and organ by Mr. and Mrs. James Hunter Dec. 9. Saint-Saens' Christmas Oratorio was heard Dec. 16 and there was a candlelight service Christmas Eve.

The volunteer choir program of the church was begun in 1931 under Howard Ralston. He served the church for twelve years and was succeeded in 1943 by Edward H. Johe, who established a graded choir system which became a pattern for other churches in the area. Mr. Kvamme's appointment to the church was recorded in the September issue of THE DIAPASON.

ARBATSKY LEAVES POSITION AT SALEM CHURCH, CHICAGO

Yury Arbatsky, Mus. D., who for fifteen months has been director of music at Salem Lutheran Church, Chicago, resigned effective Jan. 1. Dr. Arbatsky, a European musicologist and composer, was a refugee from communist Russia. He studied with Rachmaninoff and other well-known European teachers.

Dr. Arbatsky gave a vesper recital at Salem Church on the first Sunday in Advent. He played the following numbers: "There Is None Like God," Arbatsky; Sonata 3, Virgil Thomson; Fantasy on an Old Slavic Chant, Petrenko.

A FESTIVAL PERFORMANCE of Handel's "Messiah" was given at the First Methodist Church of Berrien Springs, Mich., Sunday afternoon, Dec. 16, by a chorus of eighty voices formed of the choirs from communities in the Galien River Valley of Berrien County. Margaret Lester was the director. Dr. William Lester presided at the organ, and Charles Weaver was the pianist. A repeat performance is scheduled for Three Oaks, Mich., Sunday afternoon, Jan. 6. It is planned to make this civic chorus a permanent group, with a regular schedule of oratorio performances.

HAROLD E. CRISSEY conducted his choir at the First Presbyterian Church of Jamestown, N. Y., in a performance of Thiman's Thanksgiving Cantata Nov. 18 (published by Gray). As a prelude to the service Mr. Crissey played Pachelbel's Toccata and Pastorale, and the offertory was Bach's "Now Thank We All."

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LILIAN CARPENTER OPENS

WICKS ORGAN IN YONKERS

A three-manual organ built by the Wicks Organ Company for the First Presbyterian Church, Yonkers, N. Y., was dedicated with a recital by Miss Lilian Carpenter, F.A.G.O., Nov. 25. The new instrument replaces a Hutchings of 1894. The specifications were drawn up by Vernon Everett, organist and choirmaster of the church, and Robert P. Matthews of the Wicks staff.

For the dedication Mr. Everett was at the organ to play the service and accompany the choir, which sang Vaughan Williams' "O How Amiable Are Thy Dwellings" and Franck's "Psalm 150." Miss Carpenter played the following program: First Movement, Concerto in B flat, Handel; Chorale Prelude, "We All Believe in One God, the Father" and "Fugue a la Gigue," Bach; Prelude on "Greensleeves" Purvis; Chorale in A minor, Franck; "A Rose Breaks into Bloom," Brahms; Scherzetto, Berceuse and Allegro Risoluto from Symphony 2, Vierne.

The stoplist of the new instrument is as follows:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Open Diapason, 8 ft., 61 pipes.
Gemshorn (prepared for), 8 ft.
Hohl Flöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 12 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2½ ft., 61 pipes.
Fourniture (prepared for), 4 ranks.
Chimes (prepared for).

SWELL ORGAN.

Geigen Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 notes.
Flute Harmonique, 4 ft., 73 pipes.
Geigen Octave, 4 ft., 12 pipes.
Piccolo, 2 ft., 61 pipes.
Plein Jeu (prepared for), 3 ranks.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 12 pipes.

CHOIR ORGAN.

Dulciana, 16 ft., 12 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Orchestral Flute, 4 ft., 12 pipes.
Nazard, 2½ ft., 61 pipes.
Block Flöte, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
Clarion, 4 ft., 12 pipes.

PEDAL ORGAN.

Contra Bourdon, 32 ft., 12 pipes.
Bourdon, 16 ft., 32 pipes.
Open Diapason, 16 ft., 32 pipes.
Dulciana, 16 ft., 32 notes.
Quintaten, 16 ft., 32 notes.
Bass Flute, 8 ft., 12 pipes.
Octave, 8 ft., 12 pipes.
Quintaten, 8 ft., 32 notes.
'Cello, 8 ft., 32 notes.
Quint, 5½ ft., 7 pipes.
Quintaten, 4 ft., 32 notes.
Quintaten, 2 ft., 7 pipes.
Trombone, 16 ft., 12 pipes.
Tuba, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

THREE YOUNG RECITALISTS
TO PLAY AT CHICAGO CHURCH

Three young Chicago organists will give recitals at Trinity Episcopal Church in January, February and March. The series has been arranged by the Rev. J. Ralph Deppen, the rector, who is himself an organist and a member of the Illinois Chapter of the A.G.O. The first recital is to be played Jan. 27 by Benjamin Hadley, organist of St. Clement's Catholic Church. Mr. Hadley will play works by Hindemith, Bach, Baustetter, Raick, Arne, Franck, Schumann, Langlais and Liszt.

Lyle G. Settle is scheduled for a program Feb. 24. Mr. Settle is a graduate of the University of Syracuse and studied organ with Walter Baker in Philadelphia and Carl Weinrich in Princeton. He also attended the Methuen Organ Institute. Mr. Settle is studying in Chicago under the auspices of the American Leaders' Foundation and the K. Arakelian Foundation. Mr. Settle will play a Bach program which will include the following: Prelude and Fugue in B minor; Toccata and Fugue in D minor; Trio-Sonata in E flat; Prelude and Fugue in A minor; Prelude and Fugue in G major.

The last recital will be played March 30 by Richard Nelson, a student at the Chicago Musical College and organist of St. Bartholomew's Episcopal Church. The recitals will begin at 4 p.m. Trinity Church is on Twenty-sixth Street at South Michigan Avenue.

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